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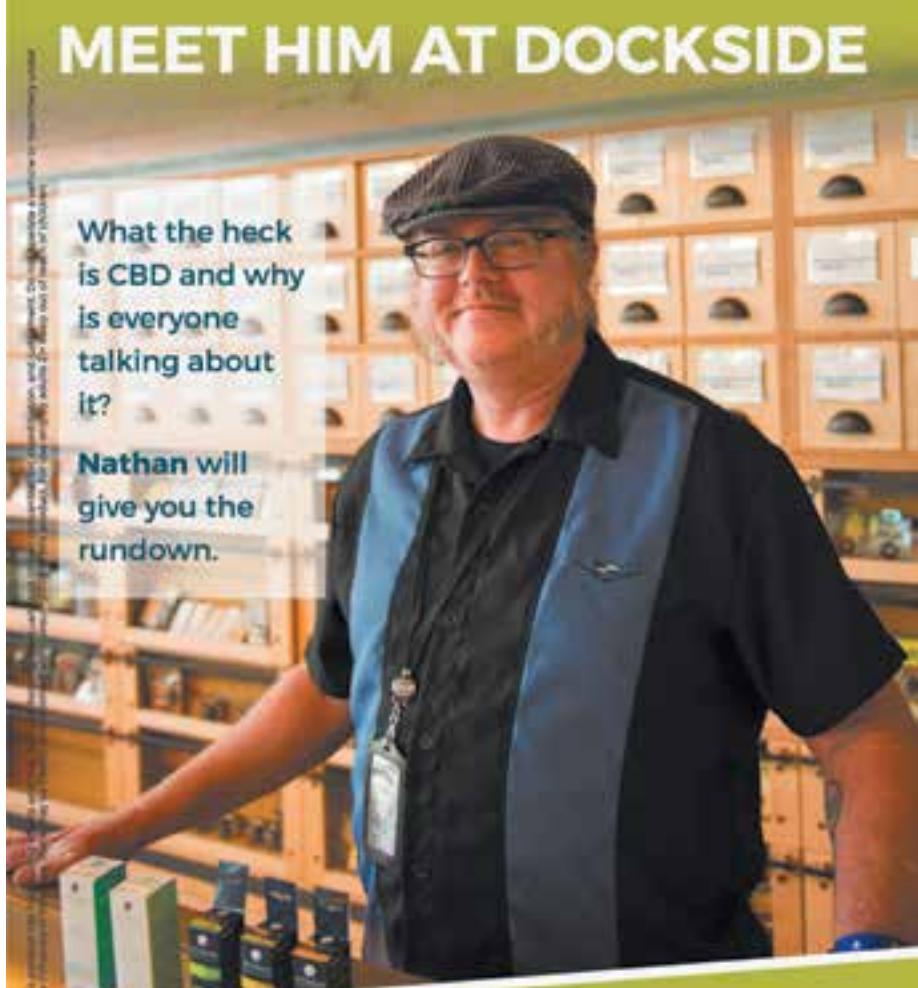
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theStranger

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jamesyamasaki.com
and cover inspiration by Laurie Saito.

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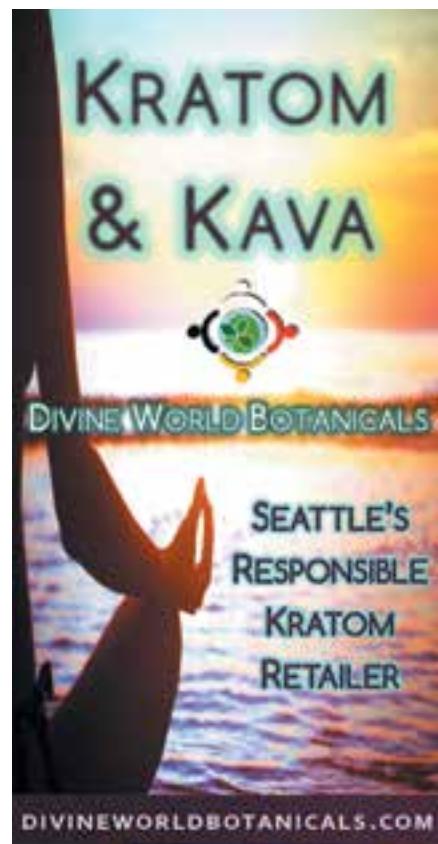
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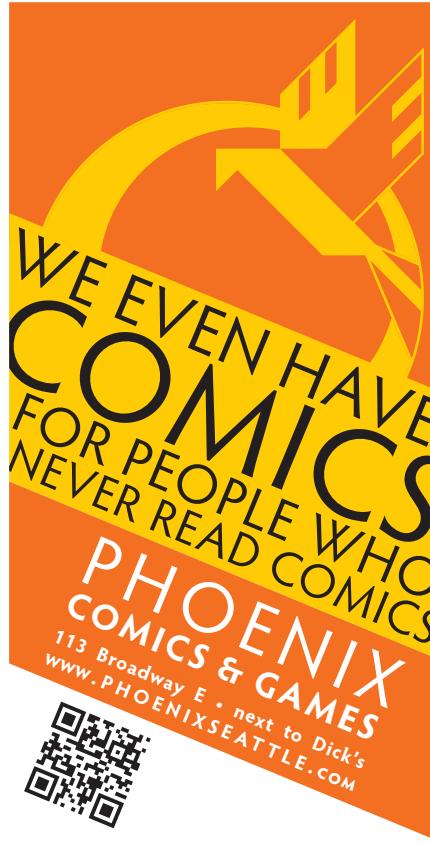
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OPEN CITY



PANIC NOW A Stranger reader snapped this pic a few weeks ago.

BARRY LUKE

A Mysterious Sign Appears in Ballard

BY CHRISTOPHER FRIZZELLE

This sign went up recently in Ballard. A *Stranger* reader who just moved to town and was baffled by it photographed it and sent it to us. After we did a little digging, we found out there were two signs like this in Ballard, one in Fremont, two in the University District, and two on Capitol Hill.

The first time I called the number—on January 19—I reached a dead end. But if you google the phone number, eventually you come to an obvious attempt at spoofing a government website: fedgov.website. There you'll find panicked, semi-official blocks of text about this perilous plague, fleeing the country, etc. It's not easy text to read because there is also programming code spilling across the background.

It wasn't clear if the website had a local connection or if it was based out of South Carolina, the locale matching the area code.

On the menu of options, I clicked “plague info” and found that same number (803-768-5463), and I tried calling again. This time, it wasn't a dead end. The first sound that came through was smooth jazz and then the chipper, officious voices of a man and a woman.

Woman's voice: “Welcome to the US government's plague prevention hotline. We appreciate you taking the time to call, when you probably have so little time left.”

Man's voice: “If you know someone who has been infected, press 1. If you yourself are currently infected, press 2.”

How could I not play along? I pressed 1.

This led to more prerecorded voices and more options: “If your loved one was bitten by one of the dead, press 1. If your loved one died of natural causes, such as disease, heart failure, gunshot wounds, strangulation, exsanguination, defenestration, or other violent injuries, please press 2.”

This was clearly a ruse—but for what?

Clicking around on the website, I found a link that goes to another website, that of Isaac Marion, the local author of a zombie novel called *Warm Bodies*. His bio says he grew up in the “mossy depths of the Pacific Northwest, where he worked as a heating installer, a security guard, and a visitation supervisor for foster children before publishing his debut novel in 2010. *Warm Bodies* became a *New York Times* best seller and inspired a major film adaptation. It has been translated into twenty-five languages. Isaac lives in Seattle with his cat, Watson, writing fiction and music and taking pictures of everything.”

The hotline apparently isn't Marion's first prank to promote his new book, a follow-up to *Warm Bodies* called *The Burning World*, released February 7. He also created a fake Twitter war with Donald Trump that went viral when his followers believed Trump was really tweeting about Marion's books. They “rushed to my defense,” Marion wrote in a blog post on his site, and “spread it around and added their own commentary and when it dawned on them that this was all a joke... they got mad. Oh boy did they get mad.” His

mentions became a “stream of hate” from “outraged progressives.”

When reached by e-mail, Marion neither confirmed nor denied his involvement in the creation of the hotline and the website, or the mysterious parking sign. An official-looking parking sign, he pointed out, could be made for just about anyone. “There are a lot of companies online that make custom traffic signs. I think most of them are for hilarious jokes like ‘DAD PARKING ONLY,’ but they can also be used for strange public vandalism,” he wrote.

The Seattle Department of Transportation confirmed to *The Stranger* that “traffic-like signs” such as this one are “illegal.”

The person behind the sign and the website “clearly spent way too much time and money on this nonsense, probably many weeks,” Marion wrote. “He or she is probably compulsive

in this way and cannot stop an idea once it has formed. I honored his or her misguided effort by including the phone number in a scene in my book so that future generations can learn a lesson from his or her foolish decisions.”

As someone who specializes in zombie stories, Marion writes about end times. Though there are no zombies (we think) in our current world, Marion believes “these are the endiest times I've lived through. It's been a while since we had this much cultural tension and this many lunatics sitting on piles of bombs.”

The Burning World follows the protagonist from *Warm Bodies* as R recovers from death. I'm not a reader of postapocalyptic zombie lit, but Marion is funny enough—and these pranks are so thoroughly executed—that I may become a reader of postapocalyptic zombie lit. ■

Live Octopus Sex Show Canceled

BY SYDNEY BROWNSTONE

Every year, the Seattle Aquarium hosts a Valentine's Day-themed “blind date” for two giant Pacific octopuses in the hope that the two will mate. This event has become a major public attraction for human voyeurs, complete with a playlist of smooth jams to set the mood for our octopus friends. Last year, however, the Seattle Aquarium canceled its annual octopus blind date for fear that the male cephalopod would eat the significantly smaller female. The event was postponed for a second time this year, but not for cannibalism concerns.

According to the Seattle Aquarium, “Raspberry,” the female giant Pacific octopus chosen for our city's annual octo-fucking ritual, already had her eggs fertilized by another male—gasp!—prior to arriving at the aquarium. And on February 13, Raspberry started to drop her fertilized

eggs just a day before her scheduled date. As a result of this revelation, Raspberry ghosted “Pancake,” her intended octo-suitor. (Poor Pancake. What a cuck!) ■

Despite the change of plans, the aquarium still hosted an octopus-themed event. Aquarium spokesperson Tim Kuniholm told *The Stranger* that “[Raspberry] will be released beneath our pier and we will send a live camera to capture this event with our divers.” Raspberry returned to Puget Sound to tend her eggs.

This outcome is an even more perfect celebration of revolutionary love for the year 2017. After all, Raspberry is her own octopus—no way is she letting any human tell her what to do with her reproductive system. Her body, her choice.

Shine on, Raspberry. Seattle supports you. ■

I, ANONYMOUS

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Back in 1994 when we first met, you were wild. You read books of esoteric philosophy and revolutionary tracts written by anarchists. You showed me that a real woman grows her own vegetables, maybe even makes her own clothes. You didn't shave your armpits. You made art every single day. I was not so concerned about your heroin problem. I could accept your suicide attempts. I just had things to do, other cities to see. I knew one day I would come back, and that's what I've done! But it just ain't the same. You still do yoga and talk a good climate-change talk. Your beloved reefer is legal now. But is there something you're not telling me? I found a Peter Drucker book in your bathroom. Did you go to business school? Our conversations have the tone of corporate meetings. When you say

you want to change the world, it scares me a little bit, to tell the truth. I'm not sure I really know you anymore. Do you?

—Anonymous



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MIKE FORCE

Republican Congressman Dave Reichert Is Hiding from His Constituents

Like Every Other Conservative Member of Congress in Washington State, He's Dodging Public Meetings

BY RICH SMITH

The constituents of Washington's 8th Congressional District have a lot to say to their US Representative, Dave Reichert. But when Reichert returns from DC for the congressional recess the week of February 20, he isn't giving them a public forum in which to say it: no town hall, no mini town hall (we'll get to that in a second), no speech from a balcony or from a fir tree or from Mt. Si's hallowed haystack.

Instead, and only after serious pressure, Reichert has agreed to host a Facebook Live event on February 23 at 1 p.m. The digital conference will be moderated by KCTS anchor Enrique Cerna, who will select questions for Reichert from a pool submitted by participants.

Those participants won't be standing shoulder to shoulder in a public space, but rather sitting on one side of a digital wall that separates them from their own representative and from each other. They'll be atomized, isolated, staring at the demon light of their computer screens instead of reveling in the fervor of civic action, exchanging stories, networking, and growing closer as a community.

Reichert is joined in his evasive maneuvering by Washington's three other Republican representatives: Dan Newhouse, Cathy McMorris Rodgers, and Jaime Herrera Beutler. As of press time, none of them plan to host public meetings during the upcoming congressional recess, either. That means the entire Republican House delegation from Washington State is ducking their responsibility to the people they're duty-bound to represent. As for the Democrats? Stay tuned for more on their plans for that week. But right now, it's Republicans who control all three branches

of government, including the US House. And it's Republicans who want to gut Obamacare, privatize public education, turn back the clock on criminal justice reform, radically and rapidly remove regulations on the fossil fuel and financial industries, and accommodate the whims of a power-mad authoritarian so they can cut taxes on the wealthiest of the wealthiest people in America. So it's the Republican refusal to show up in public in Washington State that's attracting particular notice.

Michelle Straka, 48, is a resident of North Bend. That makes her one of Reichert's constituents in the 8th District, which covers the eastern parts of King and Pierce Counties, as well as Chelan and Kittitas Counties. She's a prop master forced into early retirement by a medical condition. She's also a member of the Snoqualmie Valley Indivisibles, a Facebook group with 266 members that formed last month as part of a nationwide effort to promote congressional advocacy. Along with a few other members of the group, she's been working to set up an actual, in-person town hall with Reichert.

On January 20, she called Reichert's office to express her concerns about the Republican plan to gut the Affordable Care Act (ACA). "I'm terrified because I clearly have a preexisting condition," she said. "My husband will be a slave to his job if he has to worry about where his health insurance would come from

if he ever had to leave."

Straka isn't the only person in District 8 who might be worried about the future of the ACA. Nearly 40 percent of Reichert's constituents in Chelan County rely on the state exchange for their health insurance. A quarter of the population, give or take, in each of the district's other counties rely on the program as well.

Reichert's district director, Sue Foy, spoke at length with Straka and invited her to meet at Reichert's Issaquah office a few days later, on January 24. Because they had similar concerns, Foy invited two others to that meeting: one person who also belonged to the Snoqualmie Indivisibles and another from the Lake Tapps Resistance League.

But according to Straka, during their meeting, she asked Foy if Reichert would host a town hall meeting during the congressional re-

cess. She and her group wanted him to answer questions about his views on civil rights, health care, and the environment. Foy responded then, and later reiterated the point in an e-mail to Straka, saying that town halls "were not successful because they turned into screaming matches amongst some of the participants." (Foy has not responded to an e-mail I sent on February 6 asking for comment, nor did she respond to two follow-up calls.)

In that same meeting, according to Straka, Foy also mentioned Reichert's response

to the rise of the Tea Party back in 2009–10. When local Tea Partyers asked him to hold town halls, he offered them "mini town halls" as a compromise. When Straka and her crew asked for a mini town hall, Foy countered with the idea of a Facebook Live meeting, which she said would be moderated by the Public Broadcasting Service (a vital institution Republicans also want to completely dismantle).

Straka and the same small group returned to Reichert's office on January 31 for another round of discussions. This time, they secured a small, hour-long, in-person meeting with the congressman, as well as a hammered-out plan for the Facebook Live event. Straka says there was no mention of holding a mini town hall, though their request still stands.

Straka insists Reichert's staffers are "wonderful, kind people," and she describes Foy as a woman who is "hardwired to be a civil servant." That's nice. But why won't Reichert hold even a mini public meeting with his constituents, as requested, during the upcoming congressional recess? Nobody wants to talk to me about that—including Reichert, who didn't respond to multiple requests for comment.

Susan Hutchison, chair of the Washington State Republican Party (and a person who minimized Donald Trump's act of rapey braggadocio by saying he was allegedly a Democrat at the time), did not respond to a request for comment for this story.

Seattle Democratic congresswoman Pramila Jayapal—who recently partnered with Reichert to cosponsor the BRIDGE Act, a bill that would secure some protections for those who qualified for the deferred action for childhood arrivals program—also wouldn't talk about Reichert's dodging public forums. Jayapal has been a loud advocate for changing Republican minds about the ACA and she clearly believes that "holding the floor" (and having a floor to hold) is important as well.

But after two requests for comment regarding Reichert's decision not to hold a town hall for his constituents—people who clearly want some public floor space for talking to Reichert about the ACA—Jayapal still had not responded.

However! Reichert has been talking to other outlets about his disposition toward state work, and the reporting on what he's said reveals a particularly shy and defensive habit of mind for a person who's chosen a life of public service.

Following the Muslim ban, Congressman Reichert—unprovoked—complained to KING 5 about the number of calls his office had been receiving lately. And don't physically show up to his office, either. You might scare him.

According to Politico on February 7, House GOP conference chair Cathy McMorris Rodgers tapped former sheriff Reichert to lead a closed-door meeting concerning proper safety measures representatives should take to "protect themselves and their staffs from protesters storming town halls and offices in opposition to repealing Obamacare."

Reichert urges lawmakers to build a back door just in case they need to skedaddle. He instructs them to install video cameras and to replace glass doors with "hard doors," along with other strategies for avoiding "a YouTube moment."

A YouTube moment. That's what all this is about.

Of course, lawmakers and their staff deserve to work in a safe space. But this isn't about safety. It's not about Reichert wanting to effectively communicate with constituents so he can represent their needs, either. It's about Reichert—and the rest of the state's GOP members of Congress—not getting caught on video standing in a room with a hundred people begging him not to take away their health care. It's hard to blame them for wanting to avoid that bit of bad press. I mean, nobody wants to look like a monster. ■

After serious pressure, Reichert has agreed to hold a Facebook Live event that places a digital wall between himself and the people he represents.

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HIGH SOCIETY

In Which David Schmader Converses with a Person and They Are Stoned

Smoking Hash with the Creators of Weed Web Series *Grow Op*

BY DAVID SCHMADER

I first heard about *Grow Op*, the locally produced web series about weed, from membership-driven streaming service IndieFlix. In a friendly e-mail, an IndieFlix publicist asked if I, a weed-themed columnist, might be up for writing about *Grow Op*, a weed-themed show? I sent the reply I send to all PR folks who pitch something interesting: "Sure—so long as my interview subjects agree to get high with me."

Unlike the press concierge for McCaw Hall's forthcoming Cheese and Meat Festival, the publicist for IndieFlix responded with enthusiasm, and eventually I found myself in a well-appointed Fremont loft with three members of *Grow Op*'s creative team—creator/director Matt Skerritt, producer Hans Altwies, and cocreator/camera operator Jordan Myers—all of us inhaling bubble hash from a vaporizer.

About the show: As of now, *Grow Op* consists of six episodes, each of which runs from three to five minutes and chronicles the transformation of an old-school street dealer into a legal-weed entrepreneur. In standard mockumentary style, *Grow Op* introduces its characters and spools out its plot. Where the weed-themed shorts of *High Maintenance* found rich, painfully funny slices of life between a dealer and his clients, *Grow Op* is a shaggier affair, aiming for loose and goofy over sharp and funny.



It's also proudly Seattle-centric, drawing on top-grade Seattle talent to fill its cast and soundtrack. Among the luminaries: Seattle theatrical forces Todd Jefferson Moore and Bhama Roget, and Champagne Champagne's Mark Gajadhar, who wrote the theme song and serves as music supervisor for the series. *Grow Op*'s creators hope the strategically short episodes prove shareable enough for the show to flourish online, enabling them to bypass the maze of FCC regulations on subject matter and advertising that comes with broadcast TV.

I learn these *Grow Op* specifics as our heads expand toward the ceiling. The bubble hash—a sativa-dominant hybrid that our host Matt heated and pressed himself (using his daughter's flattening iron and a spice press) and served up in a Vuber vaporizer—makes its effects known almost instantly. By the time I remind Matt, Hans, and Jordan to alert me when they feel high, we're already glassy-eyed and tingly-brained and ready to gab.

Show talk comes first. I gush about the wonderful performance of Ramon Isao as the marijuana-hustler-turned-entrepreneur Kevin, who shows up in episode three to take the whole endeavor to another level, comedy-wise. "We needed someone with weird comic thing for that role," Matt tells me. "We meet this guy, he's a writer and he's brilliant. At his audition, he just came in and started talking, and we were rolling on the floor."

I also learn that the show is 100-percent improvised—a fact that makes Isao's turn as Kevin all the more impressive.

Eventually I force all three men to tell me tales of being high. Matt shares his favorite high experience, which involved getting baked, playing improvisational music

on a piano in a dark room, and looking up to see his dad in the corner with tears in his eyes. (Fun fact: Matt's dad is Tom Skerritt, an actor who, among many other achievements, worked with Robert Altman in the 1970s—and thus knows a thing or two about the connection between weed and creativity.)

Hans shares his *worst* high experience, when he was understudying a theater role and, after carefully waiting until the 90-minutes-to-showtime deadline, allowed himself to smoke some weed—only to get a late-breaking call that he was immediately needed onstage. "It was a nightmare," Hans says. "I was so freaked out... I had the most terrible smell coming from my armpits."

Finally, Jordan holds forth on his greatest stoned experience. A former

dealer who's happily smoked every day for the past decade, Jordan is acknowledged by *Grow Op*'s producers as the show's on-set weed expert and stoner spirit guide, and his dossier of great stoned experiences comes from a run of years spent getting baked and snowboarding around the globe. His favorite memory: a trip to Nepal that involved 10 grams of hash purchased for two American dollars and rolled into a leaf chillum by a Nepalese stranger, with whom Jordan spent the next several hours silently watching monkeys eat corn in a field. "Whenever I travel, I always find the weed," Jordan says. "Finding weed in another country is the best way to meet the most interesting people." ■

Find episodes of Grow Op at growop.tv. And if you would like to get high and chat, e-mail schmader@thestranger.com.

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THE STRANGER

Is a Tarp a Home?

Inside the Case That Could Protect Homeless People Against Unwarranted Police Searches

BY HEIDI GROOVER

William Pippin was still sleeping when the cops showed up around 10:30 a.m. At the edge of town in Vancouver, Washington, near a set of railroad tracks and a steel foundry, Pippin had strung a camouflage tarp between a guardrail and a chain-link fence.

It was a mild November morning. Police rapped on the tarp, notifying him and other homeless people in the area they would soon have to move on. From underneath his tarp, Pippin, a broad-shouldered 49-year-old, answered groggily. He'd be out soon, he told them. Some time passed, though exactly how much time is disputed. At the high end, it could have been two minutes—at the low end, as little as five seconds. In any case, an officer came to feel that Pippin was taking too long. The officer pulled back the tarp. Inside, he saw Pippin, Pippin's sleeping bag, and a clear baggie containing "a substantial quantity" of crystal meth. Pippin was arrested and charged with possession.

The officers who showed up at Pippin's camp that morning were doing something that

has become routine. In Washington State, and all along the West Coast, police and outreach workers regularly show up at homeless encampments, knock on tents, and tell people to get out. But that day, when a Vancouver police officer pulled back Pippin's tarp, he was also opening a far-reaching legal debate about the privacy rights of people living on the streets.

If Pippin had lived in a house, the officer's actions likely would have amounted to an illegal search. Unless an officer has a warrant or extenuating circumstances, the US Constitution protects you from a cop walking in your front door, seeing drugs, and arresting you. The Fourth Amendment guarantees people's right to be "secure in their persons, houses, papers, and effects against unreasonable

searches and seizures," and the Washington State Constitution adds that "no person shall be disturbed in his private affairs, or his home invaded, without authority of law."

But on that November day in 2015, under his tarp on the side of a public road, Pippin was given no such protections.

When his public defender challenged the arresting officer's actions in Clark County Superior Court, a judge sided with Pippin, ruling the officers had violated his rights under the Washington State Constitution. Now prosecutors in Clark County are appealing the ruling, asking the Washington State Court of Appeals to declare that Pippin did not, in fact, have the same constitutional rights as a homeowner.

If the prosecution succeeds, unsheltered people all over the state could see the few rights they have decreased even further, homeless advocates say. If the prosecution loses, and the court sides with Pippin, the increasing number of people living in precarious circumstances across Washington—people living under tents, tarps, and all manner of

other temporary ceilings—would have a solid privacy right they can count on.

Although homelessness nationwide has decreased in recent years, it's on the rise in Washington State. The number of people sleeping outside or in vehicles in the state increased 7 percent from 2015 to 2016, according to the US Department of Housing and Urban Development (HUD). Half of all people experiencing homelessness in the United States last year lived in just five states, according to HUD. Washington is one of them. President Donald Trump, meanwhile, has made general promises to cut government spending, appointed Ben Carson—who has no housing experience—as the head of HUD, and promised to drain federal funding from "sanctuary cities" like Seattle. With few signs that homelessness in Washington will decrease anytime soon, questions about how authorities treat people experiencing homelessness have become even more urgent.

Tristia Bauman, senior attorney at the National Law Center on Homelessness & Poverty, reviewed Pippin's case when contacted by ▶



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◀ *The Stranger.* Her assessment is blunt: “If this person had rented wooden walls, we wouldn’t have this debate. It would be unquestionable that the police overstepped their bounds. But because this person is poor, then there becomes a debate about whether this person even had a home and has any of the fundamental guarantees afforded to the rest of us.”

implications. In his own brief to the court, Pippin’s lawyer for the appeal, Casey Grannis, writes that it “raises the question of whether there should be one standard for the rich and another for the poor.”

Also coming to Pippin’s defense is a coalition of advocacy groups: American Civil Liberties Union of Washington, Seattle University-based Homeless Rights Advocacy Project, Real Change, and Outsiders Inn, which have all filed an amicus brief supporting Pippin.

The groups argue that beyond the US Constitution, Pippin was also protected under the Washington State Constitution, which guarantees protection against having your “private affairs” or “home” invaded, but doesn’t define what exactly “home” means. Because homeless people erect shelters that become their primary place of residence, the groups argue, they are entitled to the same privacy rights we expect in apartments and houses—even when those shelters are not what is traditionally considered a “home.”

Back in 2015, the encampment where William Pippin stayed was a newly visible indication of the economic reality. Police reported at least 80 campsites in the area, local officials said it was a health hazard, and the local news reported that pro-gun advocates were patrolling the area with weapons.

“Here in Vancouver, homelessness was pretty much swept under the rug until a few years ago,” says Adam Kravitz, who was homeless and lived in the woods near Vancouver before he founded Outsiders Inn, a Vancouver-based grassroots homeless-advocacy nonprofit.

That all changed when a court case did away with the law Vancouver had used to keep homeless people out of public view.

Since 1997, Vancouver had enforced an all-hours ban on camping on public land—like the side of the road where Pippin was camped. But in 2015, as a federal court considered a case about a similar camping ban in Boise, Idaho, the Department of Justice told the court that it was unconstitutional for cities to bar people from sleeping in public places if those cities did not have sufficient shelter space to house them.

If Boise’s camping ban threatened homeless people’s constitutional rights, then so did Vancouver’s. The city council put the ban on hold and worked up a more limited rule: No camping between 6:30 a.m. and 9:30 p.m. (and no camping in city parks, no matter the hour). Word got out, and the camp at the edge of town grew.

“As soon as they provided a little bit of hope to the homeless community, they thought they could camp,” Kravitz says. “Nobody really dived into the letter of the law. They just thought, ‘We can camp,’ and it spread like wildfire.”

Eventually, the cops prepared to clear the sprawling camp and started showing up to warn people to move along. That’s when they encountered Pippin.

Clark County prosecutors argue that on the day police asked Pippin to come out of his structure, he was slow to comply, making officers worry that he might have a weapon inside. (He didn’t.) Because of the threat the officers perceived, the state argues they had the right to search his dwelling without a warrant. Beyond that, the state argues, even without the safety question, Pippin had no expectation of privacy in the structure.

“It defies logic,” prosecutors write in a brief to the Court of Appeals Division II in Tacoma, “to believe a person who erects a makeshift tarp structure tied to a guardrail on the side of a road has a reasonable expectation of privacy in that structure to the same extent a person has an expectation of privacy in his home, which he lawfully occupies.”

Today, in the wake of the Great Recession, with more and more people in Washington sleeping outside—almost always illegally occupying public land—the argument Clark County prosecutors are making has huge

about the officers. Today, no one seems to know where Pippin is. His public defender from the original case hasn’t been in touch with him since that case was dismissed. Grannis, Pippin’s new attorney, says he doesn’t have a way to reach him (lawyers on appeal don’t necessarily have to be in contact with their clients). And Jacob Dreyer, a man I met at the encampment on a recent Saturday, says he knew Pippin “from jail” but hadn’t seen him recently. (Pippin has a criminal record in Washington going back to 1989, with felony and misdemeanor convictions for burglary, drug possession, domestic violence, and assault.) Dreyer says he remembers Pippin as a “real animated” guy, but he doesn’t remember his first name and he’s not sure where he is now.

According to court records, Pippin, who is now 50, was born in Salinas, California, but has lived in Clark County since childhood. The first mention of meth in his Washington criminal record comes in a November 1998 possession charge. Pippin had been to treatment nearly a decade earlier; but was using again and staying “off and on” with friends, according to court documents. Pippin was receiving unemployment checks, his then-wife told police, but “not stable with residence or employment.”

Ramsay, the public defender who argued the 2015 charge, doesn’t remember much about Pippin or how he became homeless. On a phone call, Ramsay rustles around looking for documents about the case, but they’ve already been filed away. “I don’t know,” he says. “I suspect drugs had a lot to do with it.”

When he dismissed Pippin’s lower court case in December 2015, Clark County Superior Court judge Scott Collier warned Pippin he was getting off on a technicality but that if he continued to use drugs, he’d likely be back in court again.

“If you go about continuing to use... meth, it’s just going to be a matter of time until the officers are picking you up and you are going to be back in here facing that,” Collier told Pippin.

“I know it’s incredibly tough,” the judge continued, “particularly this time of the year, being out there on the streets. I think a lot of times what’s going on is people are just finding a way to dull the pain a little, and I can appreciate that.”

The judge then encouraged Pippin to seek drug treatment. “Thank you,” Pippin said, sitting beside his lawyer in a mostly empty courtroom. “That is my hope.” Records show Pippin hasn’t been charged with any crimes in Washington, or booked into the Clark County Jail, since the December 2015 day he was released by Judge Collier.

What’s not clear in the brewing appellate court arguments for Pippin’s privacy is where, exactly, his privacy rights should end.

Local and national attorneys focused on the rights of homeless people say courts in Washington State could set clear parameters for what counts as a “home” worthy of constitutional protections. Bauman, from the National Law Center on Homelessness & Poverty, says courts should consider facts like what the person did in the area and how long they’d been there. Sara Rankin, director of Seattle University’s Homeless Rights Advocacy Project, which has signed on to a brief supporting Pippin, says a person’s activities in a given place help determine whether that place is their home.

“If I put an umbrella up, the space underneath is not my sanctuary. I’m not doing the things someone would do in their home,” Rankin says. “But when you erect a tarp and you put a sleeping bag underneath it, [Pippin] has effectively tried to declare that space as his sanctuary. It’s where he is trying to do the business of living and surviving.” (If the prosecution is successful, Rankin warns that police will “have carte blanche to do ▶



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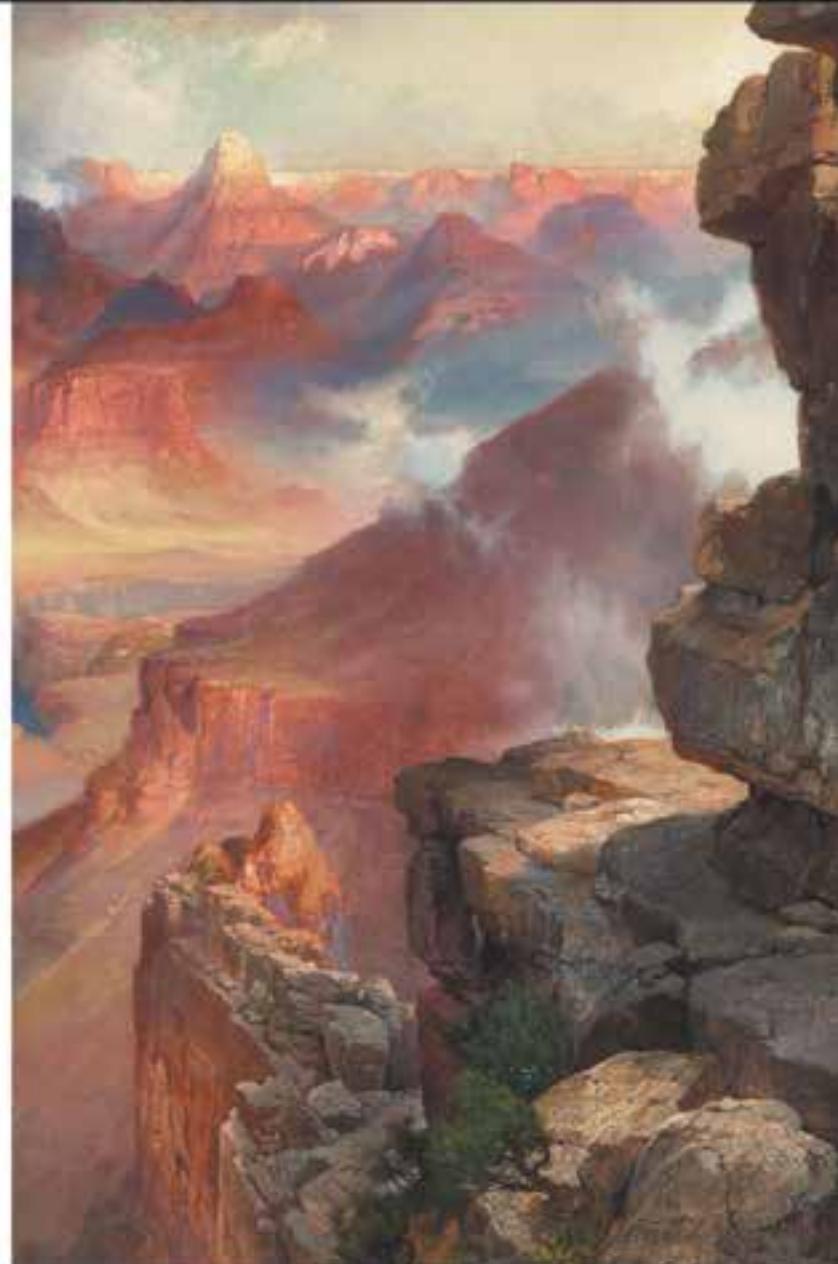
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But the Clark County Prosecutor’s Office fears that a court ruling in favor of Pippin could open widespread and unintended consequences.

“Are we asking our officers to go get warrants now for every person in a park who throws a blanket over themselves?” says Clark County senior deputy prosecuting attorney Rachael Probstfeld. “Like a cloak of invisibility? Like ‘Oh this is my dwelling now?’”

If the court rules in favor of Pippin on the same grounds as the lower court—that his tarp was a home—then officers in Clark County will be advised that they “need to treat those encampments like buildings, office buildings, homes, that kind of thing,” Probstfeld says. Under a Court of Appeals Division II ruling, officers across Southwestern Washington would be affected by the decision; if the Washington State Supreme Court agreed, it would apply across the state. (When reached by phone recently, though, Vancouver police officer Tyler Chavers, who was on site the day of Pippin’s arrest, shrugged off the potential implications of a ruling in Pippin’s favor. “It’s not going to change the way officers do their day-to-day job,” Chavers said. “What it boils down to is more case law for future defense attorneys and prosecutors.”)

Questions about the exact boundaries of Americans’ privacy rights at home have been debated since colonial days.

During an argument over a cider tax in 1763, British statesman William Pitt said, “The poorest man may in his cottage bid defiance to all the forces of the Crown.” But, courts argued later, common law had also allowed for some entrances for the purpose of arresting people. Since the founding, legal scholars have disagreed about how exactly to

apply the Fourth Amendment in the modern world. A Boston University law professor, Tracey Maclin, wrote in the *William & Mary Law Review* in 1993 that he believes “the central meaning of the Fourth Amendment is distrust of police power and discretion.”

In Seattle during the Great Depression, a “Hooverville” of about 1,000 people sleeping in makeshift shelters put the region’s economic inequities on display. But there’s little estab-

“Are we asking our officers to go get warrants now for every person in a park who throws a blanket over themselves?” says Clark County senior deputy prosecuting attorney Rachael Probstfeld. “Like a cloak of invisibility? Like ‘Oh this is my dwelling now?’”

lished case law from that time about whether people living in such structures should have privacy protections. Doug Klunder, privacy counsel at the ACLU of Washington, says that’s not surprising. State and local officials weren’t required to offer Fourth Amendment protections until the 1960s, Klunder says, and the right to a public defender also wasn’t recognized until the 1960s. “So the odds of somebody living in Hooverville having a lawyer to pursue a privacy case are extremely slim,” Klunder says.

Once privacy rights are granted, courts must consider precisely where they are granted. For the purposes of protecting against unlawful searches in the home, what counts as a home?

In 1987, a Connecticut court convicted a homeless man of murder using evidence

police found searching an area where the man lived under an interstate on-ramp. The state supreme court ruled police should have obtained a search warrant, and the man, David Mooney, won a new trial. In his new trial, Mooney struck a plea deal and served about five years in prison before he was released.

The case drew national attention as a victory for people living outside, but it couldn’t ultimately save Mooney. In 1992, Mooney

from the National Law Center on Homelessness & Poverty, sees policy repercussions beyond Vancouver.

“We as a society have to think about what is an appropriate precedent given the rise in homelessness, the shrinking affordable-housing stock... and a lack of any reason to believe it’s going to get better in the immediate future,” she says. “It is poor public policy to suggest thousands of people in Washington State, just by virtue of poverty, have no right to privacy because they can’t establish a legal home.”

On a recent Saturday at the site where William Pippin was arrested, the sky was overcast and a small group of people huddled around a burning, nail-riddled two-by-four. About 50 tents were set up in the area, but only a few people milled around.

Dreyer, who remembered Pippin from jail, says his own recent bout of homelessness came after a falling-out with the mother of his child. He’s tried applying for housing, he says, but hasn’t had any luck. Dreyer is 33 years old, wears a short reddish beard, and says he spends most nights sleeping on friends’ couches or in his car. He has slept in a tent before, but “it’s hard to even admit that I did that.”

The reasons people keep coming back to this spot where Pippin and others were rousted in 2015 are simple, Dreyer says. The shelter across the street doesn’t have enough beds, he says, but it does offer three meals a day. Other charities come around here to deliver food, too. And it’s a good place to buy meth and heroin.

Vancouver police are down here daily, Dreyer says. He doesn’t trust the cops, but when it comes to search and seizure, he’s sure everyone knows the limits. “[Police] cannot open a tent and go in,” Dreyer says matter-of-factly.

“They’re not going to walk up and unzip a tent,” he adds. “A door is a door.” ■

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SAVAGE LOVE

Pair of Aces BY DAN SAVAGE

I've been reading your advice column in the Coast in Halifax for a while, and it seems that most solutions to relationship problems revolve around sex. Everyone wants it or needs it, we should fuck before dinner, or we can spice up our sex life in this certain way to be happy. What about someone who doesn't want to have sex, ever? I've asked other people for advice, and the answer is usually "take one for the team," have sex to keep them happy. Is that the only way I could find happiness in a relationship? It's not something I want to do—but at this point, I don't see any other options.

All Alone Ace

I'm a sex-advice columnist. Consequently, AAA, people tend to write me when sex (needing it, wanting it, getting it but not the kind you want, etc.) is the problem, and sex (in some new and improved form) is often-but-not-always the solution. I also get and respond to questions from asexuals, and I've urged sexuals not to regard asexuals as defective—or, for that matter, to view committed-but-sexless relationships as defective. So long as both people in the relationship are content and happy, it's a good and healthy and functional relationship, whether the sex is vanilla or spicy or nonexistent. Strictly companionate marriages can be good marriages.

As for "taking one for the team," that's not advice given only to asexuals. A woman who's married to a foot fetishist, for instance, may be advised to "take one for the team" and let her husband perv on her feet. A vanilla guy married to a woman corrupted by *Fifty Shades of Grey* (it's *baaaaaack*) may be advised to "take one for the team" and tie the wife up once in a while. And while there are certainly lots of asexuals out there taking one for the team—having sex to please/keep/shut up their partners (or allowing their partners to seek sex elsewhere)—you know who doesn't have to take one for the team, ever? Asexuals with other asexuals.

Dating another asexual is the other option, the obvious option, and may be the best option for you, AAA. (Don't want to take one for the team, ever? Don't draft anyone onto your team who wants one, ever.) A quick Google search brings up several asexual dating sites: Asexualitie.com, Asexual-Match.com, Ace-Book.net, AsexualPals.com. You can also choose to identify as asexual—and search for other asexuals—on mainstream dating sites like OkCupid and Match.

I can already hear you composing your response, AAA: Asexuals are just 1 percent of the population. There are 400,000 people in Halifax, which means there are 3,999 other asexuals. Sounds like a lot, but most will be too young, too old, or unappealing for political or personal reasons (loves Kevin O'Leary, hasn't seen *Moonlight*, picks their nose with an oyster fork). And a significant chunk of that number may not be aware—yet—that they're asexual. So realistically, AAA, your local dating pool is much smaller than 3,999.

But! Good news! There are 7.5 billion people on the planet! And 75 million of them are asexual!

I have a good friend with a unique array of kinks—a crazy, specific, and rare constellation of kinks—and he cast a wide net on kink dating apps. After he met someone on the other side of the world with all the same kinks and they hit it off via Skype and the guy provided my friend with references (put my friend in touch with friends who could vouch for him), my friend flew to the other side of the world to go on a first date. Two months later, he went back, stayed for a few months, and then moved abroad to be with Mr. Kink Match On The Other Side Of The World. My friend did things people are typically advised against—who gets on a 12-hour flight to go on a first date?—because he knew there weren't many lids out there for his particular pot.



JOE NEWTON

Asexuality isn't a kink, I realize, but you can and should cast a wide net, AAA, like my kinky expat friend. Don't let geography limit you in your search. You may not be able to afford to do what my friend did—fly halfway around the world for a first date—but you can get your ass to the next province over if you hit it off with an asexual in New Brunswick or Quebec. Good luck.

I'm a 22-year-old lesbian living in Utah. I'm finally going back to college this fall. I have autism (high functioning), and I couldn't handle going to school full-time while working. Thus I will be stuck living at my parents' house, as I couldn't afford rent and living expenses on my own. The problem is, my parents are super Republican and religious. While I live at home, I can't date (they are against

me being gay), I can't drink, and I can't watch movies with swears. They also force me to participate in daily scripture study, which I hate. I don't know what to do. I can't be myself or have any fun while I live at home because I'm afraid my parents will kick me out. But I can't afford to move out, either. I'm shy and socially nervous, so I don't have any friends who could help me out, and I can't see living with roommates who are strangers. I'll be 29 by the time I graduate, and I don't want to live like this for that long. Any advice? Maybe I could work something out with my parents, but they are set in their ways and I don't want to hurt them.

Under Their Authoritarian Homophobia

If they were just enforcing "their rules" about booze in their house, that would be one thing. But requiring your adult daughter not to date anyone, or not to be a lesbian at all, is just mean. (A lot of insane religious people believe homosexuality is an act, not an identity, so someone who isn't currently having gay or lesbian sex isn't actually gay or lesbian. By that standard, I haven't been gay for hours.) And leveraging their daughter's autism and social isolation and economic dependence against her in order to control her? Meaner still.

You say you don't want to hurt your parents—you're a good daughter—but it's clear your shitty parents don't care if they hurt you.

Typically my advice would be to tell your mean and shitty parents what they want to hear—to feel free to lie to them under duress—and then lean on your friends, do your own thing outside of the house, and be careful not to get caught. But that's not an option for you.

So you'll have to ask yourself what you value more: freedom now or getting your degree sooner rather than later. If it's your freedom, move out, get a job, go to community college, and take your time getting that degree. If it's getting your degree before turning 30, knuckle under, spend a lot of late nights "studying in the library," and go to the student resource center on your campus and ask if there are any campus services/support groups for students with autism or Asperger's syndrome. Who knows? You might meet some people who you could see yourself living with, as roommates and friends, and be able to get out of your parents' house sooner rather than later.

P.S. You're in Utah, UTAH. If there's an LGBT student group on your campus, go to the meetings and share your story. You might meet a gay Mormon boy with parents like yours—shitty and mean—who could use a fake girlfriend until he graduates, and you could use a fake boyfriend until you move out of mom and dad's. ■

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THE PARAMOUNT

THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

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Akio Takamori: Apology/Remorse
Feb 16–April 1 at James Harris Gallery

JEN GRAVES

ART

Akio Takamori: *Apology/Remorse*

DON'T MISS Akio Takamori died of cancer in January. As Jen Graves mentioned in a recent profile, in November, Takamori's doctor told him that the chemo wasn't working and that his cancer was untreatable. The Japanese-born artist exhibited all over the world, but he kept his studio in Seattle. He'd been a professor of art at the University of Washington since 1993 and had received numerous national awards for his work. About this show, Jen Graves wrote: "The last time we spoke, the Seattle artist was feverishly making work about what it means to apologize while also facing the realization that the last American president of his lifetime would be a man who never apologizes for anything...The idea for *Apology* came when Takamori was reading a *New York Times* in his Seattle home and saw, on the front page, a photograph of a Japanese man apologizing. Captivated, he searched the web for more pictures of apologizing men, Western and Eastern... The *Apology* series premieres at James Harris Gallery in February, and even as Takamori struggles to stay alive, he's poking

at the biggest beehive in the modern world: What do men express when the acts of men, or masculinity itself, are questioned?" (James Harris Gallery, opening reception Thurs Feb 16, 6-8 pm, Wed-Sat, free, through April 1) **RICH SMITH & JEN GRAVES**

We also recommend...

MUSEUMS

Tabaimo: Utsutsushi Utsushi: Asian Art Museum, Wed-Sun, \$9, through Feb 26
Terratopia: The Chinese Landscape in Painting and Film: Asian Art Museum, Wed-Sun, \$9, through Feb 26
Year of Remembrance: Glimpses of a Forever Foreigner: Wing Luke Museum, opening reception Thurs Feb 16, 6-8 pm, \$15, through Feb 11, 2018

GALLERIES

Efrain Almeida: Trance: James Harris Gallery, opening reception Thurs Feb 16, 6-8 pm, Wed-Sat, free, through April 1
John Grade: Middle Fork "Extended": Davidson Galleries, Feb 17-March 25, free
Juventino Aranda: Weed the Lawn and Feed the Roses: Greg Kucera Gallery, Tues-Sat, free, through Feb 18
Linda Connor, Maija Fiebig, and Thuy-Van Vu: G. Gibson Gallery, Wed-Sat, free,

through Feb 25

Michael Knutson: Symmetrical Fields: Greg Kucera Gallery, Tues-Sat, free, through Feb 18

Northwest Nature: SAM Gallery, opening reception Thurs Feb 16, 6-7:30 pm, Wed-Sun, free, through March 15

Visual Art Selections from the Women's March: Center on Contemporary Art (CoCA), Thurs-Sat, free, through Feb 25

Complete listings at strangerthingstodo.com

PERFORMANCE

Bring Down the House

DON'T MISS *Bring Down the House* is a two-part adaptation of William Shakespeare's *Henry the VI* trilogy, aka the history plays about the War of the Roses, wherein a backstabby personal beef between the House of Lancaster and the House of York grows increasingly backstabby while the country rots around them. (Sound familiar?) Seattle Shakespeare Company has never produced the *Henry VI* plays before. They've also never collaborated with Rosa Joshi and Kate Wisniewski of upstart crow collective

before, a group that produces plays with all-female casts. And I don't think I've ever seen a director employ hyper-dramatic (and hyper-loud) Taiko drums in a Shakespeare play before. All of that seems like reason enough to go. Plus, any time Keiko Green is in something, it's probably worth a look. (*Center Theater; Part I: Wed Feb 15, 7:30 pm, Sat Feb 18, 2 pm, Sun Feb 19, 7:30 pm; Part II: Thurs-Sat, 7:30 pm, Sun Feb 19, 2 pm; \$31; through March 12*) **RICH SMITH**

We also recommend...

The Cherry Orchard: ACT Theatre, Feb 16-19, \$15-\$45

Chop Shop: Bodies of Work: Theatre at Meydenbauer, Bellevue, Sat Feb 18, 7:30 pm, Sun Feb 19, 3 pm, \$28

Deport THIS!: Gallery 1412, Thurs Feb 16, 7 and 9:30 pm, sold out

DUST: Velocity Dance Center, Feb 17-18, 8 pm, \$20/\$25

Not Too Late with Elicia Sanchez: Eclectic Theater, Sat Feb 18, 10:30 pm, \$11/\$13

The Pajama Game: The 5th Avenue Theatre, Tues-Sun, \$29-\$53, through March 5

Proof: 12th Avenue Arts, Feb 16-18, 7:30 pm, \$27-\$36

Raisins in a Glass of Milk: 18th & Union, Sun Feb 19, 7:30 pm, \$12-\$25, through Feb 26

Red, White & ACLU: A Benefit Show For The ACLU: Unexpected Productions' Market Theater, Mon Feb 20, 7:30-10:30 pm, \$20/\$35

Rent: Paramount Theatre, Feb 22-26, \$30+

Savage Summer: The Slate Theater, Feb 16-19, \$15

Scary Mary and the Nightmares Nine: Annex Theatre, Thurs-Sat & Tues, 7:30 pm, \$18/\$20, through March 4

Shlong Song: 18th & Union, Fri Feb 17, 9:30 pm, \$12-\$25, through Feb 24

Show the Love Launch Party & INTIMAN 2017 Season Announcement: Langston Hughes Performing Arts Institute, Sat Feb 18, 7-11 pm, \$20

Three Americans: Voices of Hope: West of Lenin, Thurs-Sat, 8 pm, \$15, through March 4

Waning: Annex Theatre, Tues-Wed, 7:30 pm, \$10, through March 1

Well: Seattle Repertory Theatre, Tues-Wed, Fri-Sun, 7:30 pm, \$17-\$67, through March 5

Complete listings at strangerthingstodo.com

FOOD & DRINK

Lore Pop-Up Dinner 2.0

DON'T MISS February 20 is Presidents' Day, a day upon which we celebrate the work of great men like George Washington (freed us from tyranny) and Abraham Lincoln (freed slaves from our tyranny). Our current president is actively trying to sell us off to corporate interests and/or Russia, which is a bummer after all the work that George and Abe put in. Here in the liberal bubble of Seattle, it's easy to feel like this is all some nightmarish TV show and not actual cable news. It feels distant and out of reach, and

Continued ▶



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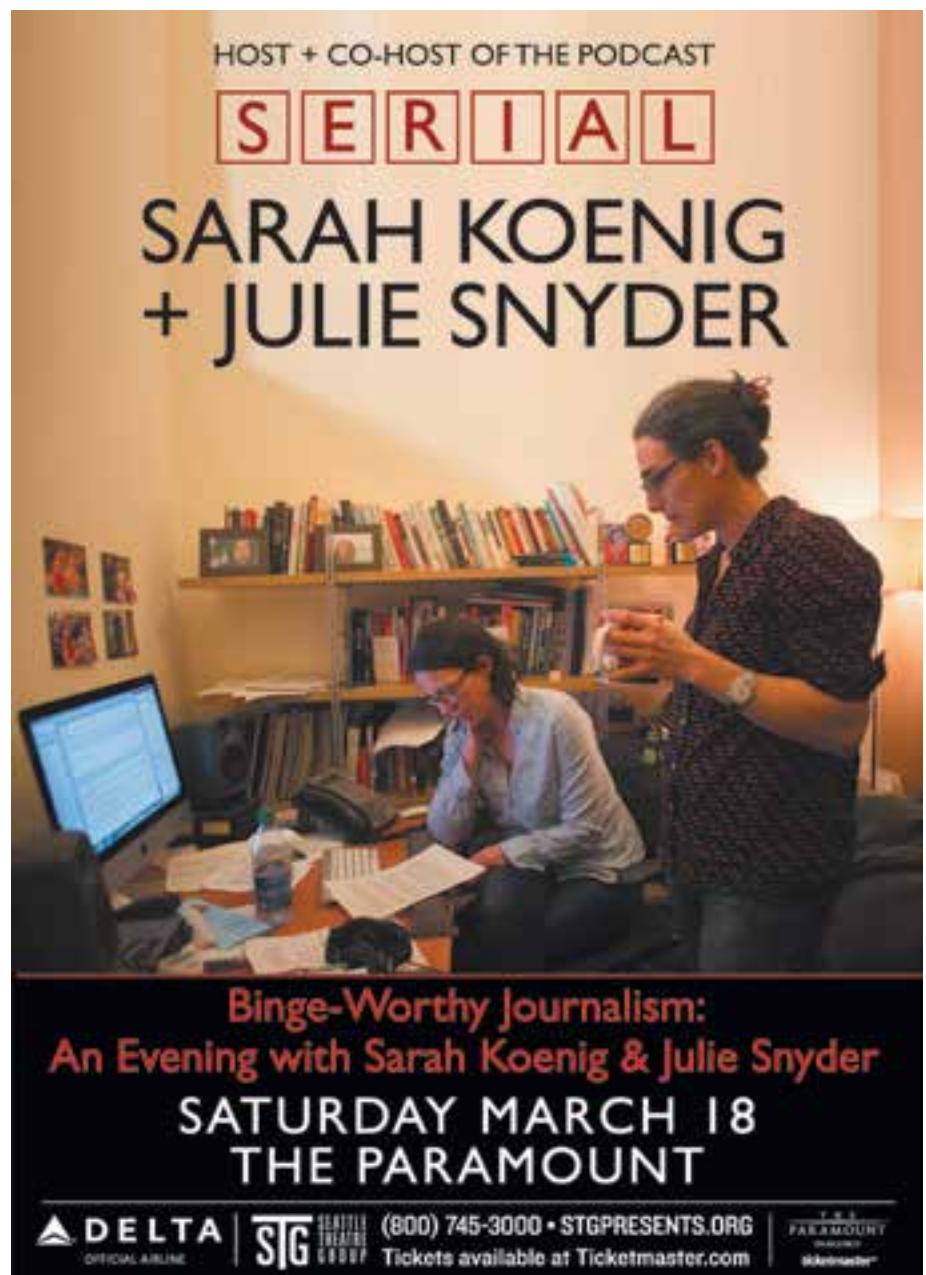
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SARAH KOENIG + JULIE SNYDER



Binge-Worthy Journalism:
An Evening with Sarah Koenig & Julie Snyder

SATURDAY MARCH 18
THE PARAMOUNT

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THINGS TO DO ARTS & CULTURE

I often find myself wondering just what exactly we can do about it. Obviously, the only thing we're good at: eat fancy food at hip pop-up dinners. Lore Pop-Up, which threw a successful pop-up at Saint John's all the way back in January of 2016, is at it again, and this time they're donating 10 percent of the proceeds to the ACLU. Y'know, that organization that is dedicated to beating back Trump's illegal executive orders and preserving our key freedoms and such? Saint John's is a vital Capitol Hill restaurant and a generally great space to be in, Lore's Facebook page indicates that they know their way around "new Asian comfort food," and there really isn't a more freedom-loving way to celebrate Presidents' Day than by eating multicultural food in a gay-friendly restaurant next to an ultra-progressive sex-toy store. America, fuck yeah! (*Saint John's Bar and Eatery*, Mon Feb 20, 6:30-8:30 pm, \$60, 21+) **TOBIAS COUGHLIN-BOGUE**

We also recommend...

Bake Sale 4 ACLU: Fred Wildlife Refuge, Sat Feb 18, 8 pm-1 am, \$10 suggested donation, 21+

Feast BBQ + Stoup Brewing: Trove, Sun Feb 19, 6 pm, \$75, 21+

Complete listings at strangerthingstodo.com

READINGS & TALKS

A Conversation with the Parents of Trayvon Martin: Rest in Power: The Enduring Life of Trayvon Martin

DON'T MISS Trayvon Martin would have turned 22 last week. (*Town Hall*, Wed Feb 15, 7:30 pm, sold out, standby tickets \$10)

RICH SMITH

We also recommend...

Elissa Washuta Discusses Her Fremont Bridge Residency: Central Library, Sat Feb 18, 2-3:30 pm, free

John Darnielle: Universal Harvester: Town Hall, Mon Feb 20, 7:30 pm, \$5

Laurie Frankel and Sarah Domet: University Book Store, Thurs Feb 16, 7 pm

Literary Series: Angela Flournoy, Megan Kruse, and Phillip B. Williams: Fred Wildlife Refuge, Fri Feb 17, 7:30-10 pm, \$25, 21+

Never Again: Japanese American WWII History & American Muslim Rights Today: Fisher Pavilion, Sun Feb 19, 2-3:30 pm, free

New Hurdles, Same Territory: How History Can Guide the Future of Education: Kane Hall, Room 120, Wed Feb 15, 7:30 pm, standby only

A Tiny Sense of Accomplishment: Town Hall, Fri Feb 17, 7:30 pm, \$20-\$80

Walter Murch and Lawrence Weschler: Town Hall, Thurs Feb 16, 7:30 pm, \$5

Complete listings at strangerthingstodo.com

FILM

Rififi at Noir City Film Festival

DON'T MISS Jules Dassin's flawless diamond of a French caper film from 1955 is justifiably famous for the jewel heist that unfolds in breathless silence for 33 astonishing

minutes—former *Stranger* film editor Jamie Hook called it a "sacrament of the cinema." But the whole that surrounds this sequence is equally sacramental, equally nourishing, and very much worth taking a couple of hours off to luxuriate in on Presidents' Day (how the hell else are you supposed to celebrate?). The whole Noir City festival is a treasure, but if you have to pick just one film, pick *Rififi*. (*SIFF Cinema Egyptian*, Mon Feb 20, 1:30 pm, \$15; *Festival: SIFF Cinema Egyptian*, Feb 16-22, \$15/\$150) **SEAN NELSON**

We also recommend...

2017 Oscar Nominated Shorts: SIFF Cinema Uptown & Guild 45th

20th Century Women: Guild 45th

Accidental Courtesy: Daryl Davis, Race & America: Grand Illusion, Feb 15-16, 7 & 9 pm, \$9

Ace in the Hole: Scarecrow Video, Wed Feb 15, 7 pm, free

An Affair To Remember: 60th Anniversary: Pacific Place & Varsity, Wed Feb 15

Arrival: Meridian 16 & Sundance Cinemas

Citizen Kane: Central Cinema, Feb 17-22, 7 pm, \$8

Daughters of the Dust: Northwest Film Forum, Wed Feb 15, 7:30 pm, \$11

Down by Law: Scarecrow Video, Sat Feb 18, 7 pm, free

Eternal Sunshine of the Spotless Mind: Central Cinema, Feb 17-22, 9:40 pm, \$8

Hidden Figures: Various locations

I Am Not Your Negro: SIFF Cinema Egyptian

John Wick: Chapter 2: Meridian 16 & Sundance Cinemas

La La Land: Various locations

Lion: Meridian 16 & Sundance Cinemas

Manchester by the Sea: Various locations

Moana: Varsity

Moonlight: Various locations

Toni Erdmann: SIFF Cinema Uptown

Torrey Pines with Live Score: Northwest Film Forum, Thurs Feb 16, 8 pm, \$15

Veracity Shorts Program: Northwest Film Forum, Thurs Feb 16, 7:30 pm, \$11

Complete listings at strangerthingstodo.com

QUEER

Academy Awards Conversation at Hotel Sorrento

DON'T MISS If your heart starts to race at the thought of women in elaborate ball gowns clutching golden statuettes, your attendance is required at this deep-dive into the Academy Awards. Since last year, Three Dollar Bill has been hosting some excellent quarterly queer-film talks; this one is all about the Oscars, queer nominees, who's on the list and who should be on there instead, and how LGBT representation is faring these days in top-tier cinema. Leading the talk are local queer-culture luminaries Brian Davis (Gay City Health Project), Jen Kilchenmann (Three Dollar Bill), Beth Barrett (Seattle International Film Festival), Ryan Crawford (Jetspace Magazine), and Sara Michelle Fetter (MovieFreak). Also, because it is happening at the Sorrento, there will be plates of charcuterie served in a manner that you are not entirely sure how to politely eat. (*Sorrento Hotel*, Tues Feb 21, 7-9 pm, free) **MATT BAUME**

We also recommend...

Sweet T: The Physical Album: Gay City, Feb 16-20, 7 pm, \$15-\$20

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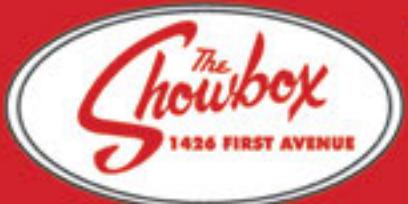
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KEXP, SHOWBOX, &
LUCERO
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FEBRUARY 23 | 8:30PM

AN EVENING WITH **DAWES**

FEBRUARY 24 | 8:00PM

SUPER DIAMOND with THE DUDLEY MANLOVE QUARTET

FEBRUARY 25 | 9:00PM

MARCHFOURTH + PIMPS OF JOYTIME

MARCH 2 | 9:00PM

EMERALD CITY COMICON PRESENTS
THE POWER-UP PARTY
with SAVED BY THE 90'S + MC CHRIS + DJ ELLIOT

MARCH 3 | 7:00PM

KISW & SHOWBOX PRESENT

SKILLET with SICK PUPPIES + DEVOUR THE DAY

MARCH 4 | 7:30PM

THE CADILLAC THREE
with THE QUAKER CITY NIGHT HAWKS

MARCH 10 | 8:30PM

MINUS THE BEAR
with BEACH SLANG + BAYONNE

APRIL 15 | 8:30PM

KEXP'S SONIC REDUCER &
SHOWBOX PRESENT
THE DAMNED
with BLEACHED

APRIL 16 | 8:30PM

MICHAEL KIWANUKA with CLOVES

MAY 22 | 8:00PM

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FEBRUARY 18 | 7:30PM

THE LIFE AQUATIC TOUR
VINCE STAPLES
with KILO KISH

FEBRUARY 27 | 9:00PM

HIPPIE SABOTAGE

MARCH 4 | 9:00PM

THE PROPHECY TOUR
TCHAMI
with MERCER

MARCH 18 | 9:00PM

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2.17 Friday (Reggae)
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2.18 Saturday (Rock/Funk)
FLOWMOTION + ANDY COE
McTuff + Skerik

2.19 Sunday (Jazz)
KNEEBODY
Happy Orchestra

2.22 Wednesday (Folk/Americana)
FAR OUT WEST, PEPPER PROUD & FRIENDS, HONEY MUSTARD

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2.24 Friday (Americana)
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FolkInception

2.25 Saturday (Latin)
MARIACHI FLOR DE TOLOACHE+CUMBIEROS
DJ Chilly (KEXP)

2.26 Sunday (Reggae)
JON WAYNE AND THE PAIN
Perfect By Tomorrow, Mr. Feelgood and the Firm Believers

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EVERY MONDAY: MOJAM
2.28 POLYRHYTHMICS
3.1 MARBIN
3.2 ;MAYDAY!
3.3 ELDREDGE GRAYVY & THE COURT SUPREME
3.4 CLINTON FEARON
3.10 DIRTWIRE
3.12 EMINENCE ENSEMBLE
3.16-17 ALO (2 NIGHTS!)
3.18 POLECAT
3.23 TROUT STEAK REVIVAL
3.24 SAMMY J
3.25 PRINCE&MJ
3.29 THE WERKS
3.30 DUMPSTAPHUNK
3.31 BLOCKHEAD + THE HOOD INTERNET
4.1 MOON HOOCH
4.2 ROBERT RANDOLPH & THE FAMILY BAND
4.5 OG MACO & YOUNG GREATNESS
4.7 THE JUAN MACLEAN
4.9 LIL DEBBIE
4.11 THE DEER
4.13 JENNY & THE MEXICATS
4.14 JAZZ IS PHISH
4.15 MINNESOTA
4.19 BILAL
4.20 DEAD PREZ
4.21 ANTIBALAS
4.22 LAS CAFETERAS
5.3 VIEUX FARKA TOURE
5.5 MOON HOOCH
5.12 TRL TOTAL REQUEST LIVE
5.20 MARK FARINA-MUSHROOM JAZZ

THINGS TO DO MUSIC

Noteworthy Shows This Week

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TREVOR CRUMP



JOE McMURRAY



AMANDA MARSALIS

WEDNESDAY 2/15

DIY Appreciation Month: Miscomings, Male/Female, Newlywed, Celluloid

(Vermillion) Whether or not you engage with it, the DIY community keeps our larger creative scene alive. It's an agar for artist growth and support that injects a sense of earnestness and urgency into art and music that is often missing later in careers. Since the Ghost Ship fire in Oakland, a tragedy that touched many in Seattle, local organizers have been increasing efforts to better the environments in which we make art. DIY Appreciation Month is here as a larger signifying event to say: time to organize, time to fundraise, time to protect our people. These spaces are critical in our development of self and in defense of those most affected by our sustained authoritarian regime, namely black people, indigenous people, people of color, queer and trans folk, and artists at or below the poverty line. So grab some cash and walk over to Vermillion to see Miscomings, Male/Female, Newlywed, and Celluloid. Whether you know who they are or care about their music, they're a part of a larger movement necessary to keeping our social and cultural spaces alive, safe, and successful. **KIM SELLING**

Nonname, Ravyn Lenae

(Crocodile, all ages) If you ever fooled yourself that contemporary hip hop couldn't be tender, soulful, and non-corny, pick up *Telefone*, one of 2016's best rap albums, the debut release of Chicagoan Fatima "Nonname" Warner. She sits squarely in the constellation of heartfelt, populist Midwest hip hop artists who orbit (and are technically more interesting than) Chance the Rapper. Nonname's sharp-but-susurrant murmur recalls Chano, Jean Grae, and even Lauryn Hill's smoother moments on

the mic—flowing, sometimes spilling over the banks of the beat, warm and comforting as Day One in times of crisis. First heard on Mick Jenkins's *Trees & Truths* tape, then on *Acid Rap*'s "Lost," Nonname has had an organic ascent into a headliner. She's a blissfully hypelight success story. Extra credit: Jamila Woods's Nonname-featuring "VRY BLK" (from Woods's also essential *HEAVN*) bubbles over with a delicate, childlike joy in being melanin-rich. Purest Black Girl Magic. **LARRY MIZELL JR.**

THURSDAY 2/16

Uniform

(Barboza) New York duo Uniform (singer Michael Berdan and producer-guitarist Ben Greenberg) bash out their industrial-thrash tunes as if they've been preparing for 2017's fascist apocalypse their entire lives. Like the coiled-rage Suicide of "Frankie Teardrop" or the blunt-force Big Black of "Steelworker," they're as mad as hell, and they're not going to take it anymore. On their ferocious new full-length, *Wake in Fright*, which shares a title with the infamous Australian film about sadistic drunks and non-simulated kangaroo hunts, Berdan spits out lyrics inspired by *Requiem for a Dream* author Hubert Selby Jr. while Greenberg (formerly of the Men) rips his guitar to shreds over machine-drum beats, synthetic bass, and menacing samples. It's pummeling, relentless, and totally cathartic for those who consume noise like nectar. **KATHY FENNESSY**

Monophonics, Orgone

(Nectar) Two California bands coping 1970s-vintage soul sounds get together on one Thursday night bill. Los Angeles-brewed Orgone have a sound with an emphasis on Latin grooves and disco-funk strut brightened by trombone, percussion, and an arresting

female lead singer with Betty Davis attitude and vocals that can reach a lusty howl. Monophonics from San Francisco push straight-up gritty, funky, psychedelic soul with high-drama horns and a rhythm section that just won't quit. In sum, this is a show made for shakin' yer ass. **LEILANI POLK**

FRIDAY 2/17

Cloud Nothings, Itasca

(Barboza, Feb 17–18) At its genesis some eight years ago, Cloud Nothings was something of a butterfly net for the loose ideas that materialized during the gaps in songwriter Dylan Baldi's college course schedule. Some great pop-punk flashes emerged from those early days, but those splatters on a canvas have undergone hard-worked revisions under the fine-grit sandpaper of time, and through no accident, Baldi and gang have become an acclaimed indie band. The sun-kissed waves that grace the cover of the group's just-released *Life Without Sound* foretell of an even more substantial polishing, and Baldi's words glisten (ever slightly) more hopefully than before. The bleak beauty of Cloud Nothings' weighty guitar lines and Baldi's innate knack for melody still shine through, though, and songs like door-slammimg closer "Realize My Fate" are clear evidence Cloud Nothings still have the vital angst they set out with. **TODD HAMM**

SATURDAY 2/18

Little Big Show #17: Angel Olsen, Chris Cohen, Sloucher

(Neptune, all ages) That voice. That million-yard torch-singer stare. That album, *My Woman*, a collection that starts high and bright in a 1950s high-school dance hall, travels through 1960s popscapes, touches on 1970s

psychedelia, seethes for a while in a country western mode, and ends in an ageless, starless void populated only by you, a dusty piano, your eternal loneliness, and that VOICE. Live, Angel Olsen's vocal control gives her the power to transform any venue into a bedroom or an opera hall at will. If you can't tell, I think she's really good and you should see her if you have \$18 or whatever. **RICH SMITH**

Drab Majesty, Youryoungbody, Foie Gras, False Prophets DJs

(Timbre Room) If you're looking for one of the most rewarding convergences of shoegaze and goth happening right now, you should direct your ears toward Drab Majesty. The LA-based project's name telegraphs their sound, which is very considerate of them. They cite Red Lorry Yellow Lorry (a British band that flourished in the 1980s—they were the impecunious person's Sisters of Mercy) and the Chameleons as influences, and I'd add Legendary Pink Dots and Sad Lovers and Giants. Basically, Drab Majesty use mutedly chiming guitar and satisfying drum-machine programming to conjure vistas of grandly glum rock for people who view smiling with utmost suspicion. As they prove on their new album, *The Demonstration*, Drab Majesty are exceptional at what they do. **DAVE SEGAL**

Resonance: A Celebration of Black American Composers

(New Holly Gathering Hall, all ages) I hope I won't have to explain who Scott Joplin is, but I ran into an intelligent, cultured person this week who had never heard of Jimmy Webb. So, Scott Joplin (1868–1917) wrote brilliant ragtime compositions, which is sometimes entirely unfairly catalogued as corny old-time music. And he wrote two ragtime operas, to boot (alas, only one survives). Every other composer

Continued ▶

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The Crocodile Presents:: Noname Ravyn Lenae All Ages Sold Out

The Crocodile Presents:: KnowMads Kung Foo Grip, All Star Opera, DJ Swervewon All Ages

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FEATURED

2/15 WEDNESDAY		Monday 4/10 TWIN PEAKS / HINDS	Tuesday 4/11 FKJ (FRENCH KIWI JUICE)	Friday 6/2 VALERIE JUNE
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2/19 DAVID DUCHOVNY 2/21 CLIPPING. 2/22 RUBBLEBuckets 2/23 CHICANO BATMAN
 2/24 ELECTRIC GUEST 2/25 RIFF RAFF 2/26 PICKWICK 2/28 MIKE WATT 2/28
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THINGS TO DO MUSIC

on the bill still breathes: George Walker, Alvin Singleton, *Stranger*-praised sometimes-local composer Hanna Benn, and performance artist C. Davida Ingram. This event should be worthy start-to-finish, although rely on Ingram, who rarely uses the same approach or the same (mixed) media twice, to furnish an ambitious, thrill-ride wild card. **ANDREW HAMLIN**

Research: Dean Grenier, Tyler Morrison, Ahold Of

(Kremwerk) Back in 1973, Elton John sang that Saturday night's all right for fighting, but he perhaps didn't know that it's also optimal for the sort of hard, menacing techno made by Los Angeles producer Dean Grenier. (Helping matters: Kremwerk's Turbosound rig, which the club is demoing tonight.) On works like 2016's *Rangeform* EP, Grenier locates the transcendent grit in relentless rhythmic momentum and remorseless atmospheres. The great feat of producers like this is, they convert seemingly morbid elements into celebratory sounds that kick your ass into fifth gear. Former Seattle DJ Tyler Morrison now resides in Berlin (techno's world capital), where he's honed his techno chops and increased his knowledge. He knows a thing or five about getting you out of your earthbound mind. Welcome back, Big Red.

DAVE SEGAL

Milemarker; Big Jesus; Year of Death; They Rise, We Die

(Highline) When Milemarker first arrived on the scene 20 years ago, America's DIY hardcore scene was in desperate need of reinvigoration. The proselytizing followed a set script and the music didn't stray too far from a handful of formulas. All of the sudden, these North Carolinians showed up with Kraftwerkian synth lines, bizarre stage theatrics, and lyrics that

suggested there was more to being a punk vocalist than just rallying against the system. Not much has changed in the band's strategy over the last two decades. But while early Milemarker's lascivious analog keyboard riffs and polysemous prose provided a much-needed kick in the ass to a stagnant scene, today's Milemarker provide the rabble rousing and jagged edge lacking in so many electronic-infused, post-hardcore bands. **BRIAN COOK**

SUNDAY 2/19

Thundercat

(Barboza) He plays electric six-string bass and has one of the most distinctive tones to come out of this decade. Rubber-band elastic, wet-and-sticky electro-funk is his fallback (you've likely heard his collabs with Flying Lotus, Kendrick Lamar, and Erykah Badu, among many others), though he also throws down thick and fat thumps and plucks, fuzzy oversize jazz-fused grooves, and smooth and easy post-R&B caresses. His solo catalog spans three LPs that also showcase his soulful falsetto and fat-string work, and manage to feel both retro and fresh (the last was *The Beyond/Where the Giants Roam*). But if you want to see Thundercat (aka Stephen Bruner), you might have to wait until his next Seattle stop—this show has been sold out since the on-sale date. **LEILANI POLK**

Sham 69, the Creepshow, Gallows Bound, Junto

(Highline) Sham 69 emerged in the original British wave of punk with the Sex Pistols (and even briefly joined forces with them in 1979 for the Sham Pistols supergroup), racking up five top 20 singles in the UK. With the working-class attitudes of Oi!, catchy street-punk choruses, and an occasional foray into dub, the

band probably inspired the cast of the 1998 film *SLC Punk!* more than a little. Sham 69's most recent record, 2015's *It'll End in Tears*, sounds plucked straight out of 1978—save for the cover of "What's New Pussycat," which made me want to throw my phone in the toilet. The anarchic spirit of '77-style punk feels relevant to these dystopian times, and Sham 69 still deliver on punchy, rousing protest punk despite the occasional miss, so bust out those liberty spikes and revel in some good ol' fashioned cockney rebellion. **BRITTNIE FULLER**

MONDAY 2/20

Hurry Up, Split Single

(Sunset) Split Single's Jason Narducy is one of those players who've always hovered in the background of more prominent musicians' scenarios: He's worked with Bob Mould, Superchunk, Guided by Voices' Robert Pollard, and Seattle's Telekinesis. With Split Single, Narducy is joined by Spoon's Britt Daniel and Supercunk's Jon Wurster, and all three savvy veterans maximize their pop smarts into songs that blossom in the places you expect them to blossom, but they still nudge the corners of your mouth upward, despite the familiarity. Tempered ebullience, sonorous guitar tones, and heartfelt white-guy vocals permeate Split Single's *Fragmented World* and *Metal Frames* albums. You've heard this kind of voluble power pop hundreds of times—if you're of a certain age, it's almost become Muzak. But when it's done well, as Split Single demonstrate, it still inspires goose bumps. **DAVE SEGAL**

TUESDAY 2/21

clipping., Baseck

(Crocodile, all ages) *Stranger* readers may be

familiar with Tony Award-winning Broadway musical *Hamilton*, the hiphop-plus-horn-section phenomenon that's made a star of creator Lin-Manuel Miranda. Less known, though the better MC by a margin, is Daveed Diggs, who starred alongside Miranda as Thomas Jefferson. But did you know Diggs has a band? More importantly, did you know Diggs's band is not just great, but on the cutting edge of experimental hiphop? Said project, clipping., blurs the line between industrial and noise. Diggs will spit over feedback loops, or the sound of a hundred cell-phone alarms ringing, and then make a concept album out of it. That concept album, *Splendor & Misery*, by the way, is about a slave escaping his captors on a sentient spacecraft. **JOSEPH SCHAFER**

Ralph Towner, Anja Lechner and François Couturier

(Seattle Art Museum, all ages) A Chehalis native, Ralph Towner started out as a child-prodigy pianist in a musical family, swapping piano out for guitar, pioneered the use of overdubs on jazz records, spent a long spell in the prominent progressive folk band Oregon, toured through Indian music and free jazz, refusing to use amplification live, and had not one but two craters of the moon named for his compositions. Anja Lechner and François Couturier play cello and piano duets, emphasizing space, precision, and some of their favorite esoteric composers, including G.I. Gurdjieff. I'll let you look up G.I. Gurdjieff for yourself. I don't go along with his beliefs, although he makes interesting parsing. But the music supersedes any didacticism. Whew. **ANDREW HAMLIN**



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WED 2/22
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VOLUMES
OCEANS ATE ALASKA / WITHIN THE RUINS / FIRES FROM THE GODS

SUN 2/26
ULI JON ROTH
ZERO DOWN / THE PEOPLE NOW / CHILDREN OF SERAPH

TUE 2/28 5:45PM
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SEPTEMBER MOURNING / DAVEY SUICIDE / I AM INFAMY

WED 3/1 6PM
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dinner & show

WED/FEBRUARY 15 • 7:30PM
mandy harvey

THU/FEBRUARY 16 • 7:30PM
paris combo

FRI/FEBRUARY 17 &
SAT/FEBRUARY 18 • 8PM
SUN/FEBRUARY 19 • 7:30PM
branford marsalis quartet with kurt elling

MON/FEBRUARY 20 • 7:30PM
JAZZ IN THE CITY PRESENTS
the folks project

TUE/FEBRUARY 21 • 7:30PM
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the "leave no trace" tour w/ ohmme

TUE/FEBRUARY 22 -
SAT/FEBRUARY 25 • 8PM
los lobos
w/ future stuff

MON/FEBRUARY 27 • 7:30PM
tommy castro and the painkillers

next • 2/28 & 3/1 the james hunter six
• 3/2 david wilcox w/ nathaniel talbot
• 3/3 noam pikelny • 3/4 leroy bell and his only friends • 3/5 john mccutcheon

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THINGS TO DO

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CLUB SUR Guilty with Billy Lace, 9 pm, \$20/\$30

CUFF DJ Isaac Escalante, 10 pm-3 am, free-\$15

THE EAGLE DILF Seattle Singlet Party, 9 pm, \$5

FOUNDATION Elevate Saturdays, \$0-30

HAVANA Havana Social, 9 pm, \$15

LOFI Snap! 90s Dance Party, 9 pm-2 am, \$10

NEIGHBOURS Powermix: DJ Randy Schlager, \$5

Q NIGHTCLUB MADNESS, 10 pm-2 am, \$12

RE-BAR Ceremony, 10 pm-2 am, \$5

STAGE SEATTLE Vice Saturdays, 10 pm, Free/ \$15

TIMBRE ROOM La Realeza/ El Amor Continuara, 10 pm-3 am, \$7

TRINITY Reload Saturdays

CLASSICAL

BENAROYA HALL Joshua Bell with Tchaikovsky's Violin Concerto, 8 pm, \$35-\$138

BRECHEMIN AUDITORIUM ★ Faculty Recital: Cyndia Sieden and Rhonda Kline, 5:30 pm, free

CHAPEL PERFORMANCE SPACE Wayward Series: Melanie Voytovich & Friends, 8 pm, \$5-\$15

Q QUEEN ANNE CHRISTIAN CHURCH Schubertiade, 3-5 pm, \$15-\$35

TRINITY PARISH CHURCH Vicki Boeckman, Peter Maund, and Jo Baim, 7:30 pm, free

SUN 2/19

LIVE MUSIC

CAFE RACER Racer Sessions, 7:30-11 pm, free

CROCODILE David Duchovny, 6:30 pm, \$30-\$125

THE FUNHOUSE Theories of Flight, SixTwoSeven, Grand Arson, The Lightweight Champs, Simple Minded Symphony, 7 pm, \$10/\$12

HIGH DIVE Red Martian, Ex-Girlfriends, Fruit & Flowers, 8 pm, \$6/\$8

LO-FI Kastle, Kid Smpl, Shelf Nunny, N So, 8 pm, \$15

MACHINE HOUSE BREWERY Elevator: John Chantler, 8-11 pm, \$10

NECTAR Kneebody with Happy Orchestra, 8 pm, \$12/\$16

PARAMOUNT THEATRE Experience Hendrix, 7 pm, \$44.50-\$84.50

STUDIO SEVEN Alterbeast, Depths of Hatred, Aenimus, Guests, 6-11 pm, \$12

SUNSET TAVERN Limanjaya, Forrest Reed, ENTENDRES, 8 pm, \$8

TRACTOR TAVERN Vetiver, Kacy & Clayton, Guests, 8 pm, \$15

VERA PROJECT Hazel English, 7 pm, \$10

JAZZ

JAZZ ALLEY Mindi Abair and the Bone Shakers, 7:30 pm, \$33.50/\$40.50

TRIPLE DOOR Branford Marsalis Quartet with Kurt Elling, 7:30 pm, \$75-\$90

DJ

EL CORAZON Urban Panda Presents Slay Sundays, 10 pm-2 am, \$5-\$20

KREMWERK Fraktured, 10 pm-2 am, free

NEIGHBOURS Noche Latino, 10 pm-2 am

R PLACE Homo Hop, 10 pm
★ **RE-BAR** Flammable, 10 pm-3 am, \$10

CLASSICAL

● **QUEEN ANNE** CHRISTIAN CHURCH Schubertiade, 3-5 pm, \$15-\$35

● **ST. MARK'S** CATHEDRAL Compline Choir, 9:30 pm, free

MON 2/20

LIVE MUSIC

CONOR BYRNE Bluegrass Jam, 8:30 pm, free

LUCKY LIQUOR Sid Law, 3-6 pm

● **NEPTUNE THEATRE** Los Campesinos! with Crying, 8 pm, \$15/\$16.50

RENDEZVOUS Antonioni, Bright Whites, Dennis Dabbs, Sam Parkins, 9 pm, \$7

● **STUDIO SEVEN** Marduk, Incantation, Svart Crown, Guests, 6:30 pm, \$20

● **TRIPLE DOOR** The Folks Project with DVonne Lewis, Darrius Wilrich, Evan Flory-Barnes, Owour Arunga, 7:30 pm, \$15/\$20

● **VERA PROJECT** Tennyson with Lushloss, 8 pm, \$13/\$15

JAZZ

THE ROYAL ROOM The Salute Sessions, 10 pm, free

● **TRIPLE DOOR** Brian Nova Jazz Jam, 8 pm, free

DJ

BALTIC ROOM Jam Jam, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

TUE 2/21

LIVE MUSIC

BARBOZA Middle Kids with Sleeping Lessons, 8 pm, \$12

BLUE MOON TAVERN Totusok Tuesday Nights, 8-11 pm, free

CAFE RACER Cafe Racer Song Circle, 9 pm-1 am

★ **COLUMBIA CITY** THEATER Tuesday Night Music Club, 7:30 pm, free

★ **THE ROYAL ROOM** The Suffering Fuckheads, 10 pm, free

TRACTOR TAVERN Sundae Crush, Northern Allies, The Regrets, 8 pm, \$8

● **TRIPLE DOOR** The Joy Formidable, 7:30 pm, \$30-\$40

JAZZ

JAZZ ALLEY John Scofield's 'Country for Old Men' 7:30 pm, \$33.50

OWL N' THISTLE Jazz with Eric Verlinde, 8 pm, free

DJ

BALTIC ROOM Drum & Bass Tuesdays, 10 pm

★ **HAVANA** Real Love '90s, \$5; free before 10 pm

HIGHLINE Night Shade, 8 pm, free

KREMWERK Sidewalks and Skeletons, brothel., Resonata, Luminance, Essex, 8 pm, \$10

MERCURY Die, \$5

CLASSICAL

BENAROYA HALL Rain: A Tribute to The Beatles, 7:30 pm, \$40-\$70; ★ Schubert Octet, 7:30 pm, \$40

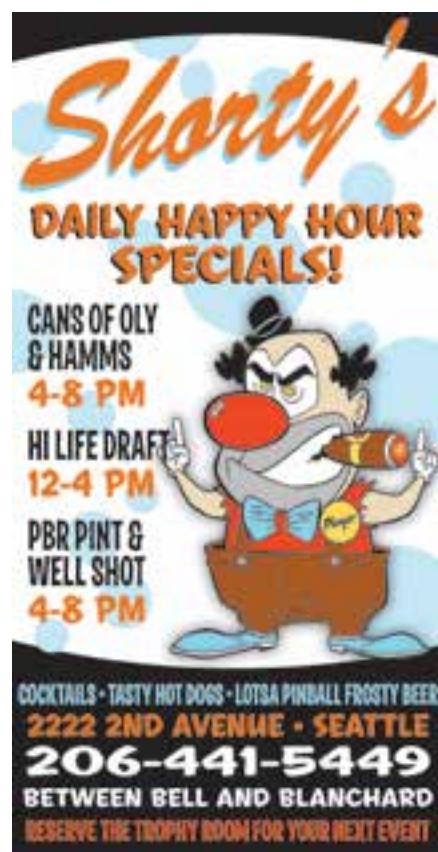
● **BRECHEMIN** AUDITORIUM Baroque Ensemble, 7:30 pm, free

● **UW MEANY THEATRE** Music Y: New Works by Emerging Artists, 7:30 pm, \$15



LIVE, LOCAL HISTORY

THU	Openhouse, Origami Ghosts, Guests
FRI	Visceral Candy feat. Tim Stiles, Valley Vibes, Hollow Giant
SAT	STANDING ROCK BENEFIT: Sam Russell & The HarborRats, The Landmarks, Mike Votova & The Ding Dongs, Distant Station
SUN	Comedy Open Mic Andy Coe Grateful Dead covers



HIGHLINE

Thursday, February 16

TIDELINES

Model Snake
Orphan Bones
Cool Pants
9PM \$10 - \$12

Friday, February 17

Kimchi presents:

WHIPPED CREAM

9PM \$13 - \$17

Saturday, February 18

MILEMARKER

Big Jesus
Year of Death
They Rise, We Die
9PM \$12 - \$14

Sunday, February 19

SHAM 69

The Creepshow
Gallows Bound
Junto
9PM \$15 - \$20

Friday, February 24

GENOCIDE SKIN

LB!
Nosretep
Thaw
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SAT 2/18 // 10 pm 70s, 80s, 90s & BEYOND

CEREMONY // \$5

with Evan Blackstone and Chance Green

SUN 2/19 // 10pm FLAMMABLE

West Coast's longest running house night! Featuring Wesley Holmes and Brian Lyons

MON 2/20 // 9pm MONSTER PLANET // Free

Featuring Mr. Projectile, James Patrick, Andrew Luck, William Memph, Gel-Sol, and Killing Frenzy. Freaky found footage with a live electronic score and rotating cast of musicians.

THU - SAT 2/16 - 2/18 // 7pm Ian Bell's BROWN DERBY

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SUN 2/19 // 6pm MATCHGAME // \$8

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SATURDAY 2/25
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MONDAY 2/27
MYKKI BLANCO CAKES DA KILLA

TUESDAY 2/28
TENNIS HOOPS

WEDNESDAY 3/1
THE RADIO DEPT. GERMANS

THURSDAY 3/2
TY SEGALL AXIS SOVA + WEIRD OMEN

FRIDAY 3/3
TY SEGALL AXIS SOVA + GAZEBOS

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MUSIC



CLIPPING. *Coloring outside the lines.*

Clipping. Extend the Legacy of the Hiphop Outsider

BY DAVE SEGAL

Los Angeles trio clipping. are the latest anomalous group recording for that unlikely incubator of outsider hiphop, Sub Pop. As home to intergalactic explorers Shabazz Palaces, South African "Township Tech" artist Spook Mathambo, and the now-defunct astral soul sisters THEESatisfaction, the Seattle label best known as grunge champions in the 1990s and for nuanced indie rock in the 2000s has also nurtured adventurous rap artists during the past decade. To date, Sub Pop has released two clipping. albums, providing a substantial platform for music that colors way outside the lines of modern hiphop.

On 2016's *Splendor & Misery* and 2014's *CLPPNG*, producers Jonathan Snipes and William Hutson fuse rugged, abstract beats with the sort of sculpted noise and bizarre percussion timbres that sound more like the domain of avant-garde alienators than of RZA and J Dilla disciples or Metro Boomin. MC Daveed Diggs—who's won Grammy and Tony Awards for his work in the popular musical *Hamilton*—spits verses that encompass turbulent street life and robust, youngblood horniness, although bolstered by an undercurrent of existentialism. Post-gangsta anecdotes told at a PhD level, in a sense.

Sonic eccentricity dominates clipping. tracks. "Dream" consists of a bell tolling and faint, sluggish funk beats topped by a dazed recitation of kush-inspired poetic visions. On "Or Die" (as in "get money or die"), Diggs literally sounds like he's in a war zone as he raps. "Get Up" uses pitched-up EKG beeps for percussion. And has any other hiphop group had the audacity to remix John Cage?

clipping.

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No. Rest assured, *XXL* won't be putting clipping. on its cover anytime soon.

Clipping. describe *Splendor & Misery* as a concept album about the "sole survivor of a slave uprising on an interstellar cargo ship, and the onboard computer that falls in love with him." Once again, clipping. rise to the unusual subject matter's challenge with stark, dystopian productions that will appeal to fans of horror-obsessed noisemongers like Pharmakon and Wolf Eyes. That it's a party-wrecking record rather than a trove of radio-friendly or club-ready bangers seems of no concern to clipping. (or to Sub Pop, for that matter). This is high art that will someday be studied in universities.

Outside of Sub Pop's advocacy for form-breaking hiphop, a handful of creative outlaws have shrugged off hiphop's orthodoxies to forge unique canons that deserve to be more than mere footnotes. While all musical styles feature a high degree of imitation, hiphop has shown a notable proclivity for replicating what's hot at any given moment. Therefore, respect to artists like clipping., Shabazz Palaces, et al. who shoulder-check rap further to the left, taking sonic and lyrical risks. Beyond clipping. and their Sub Pop counterparts, let's survey some of hiphop's more notable outliers.

New Jersey trio Dälek have forged a gripping catalog of conscious, doomsday hiphop from the detritus of noise rock, shoegaze, metal, and drone while still privileging the boom-bap. Extrapolating from Company Flow's militant aural and verbal attack, Dälek produce overwhelming mushroom clouds of cacophony over which MC Dälek

seethes about myriad injustices with barbed-wire bars that would make Rakim proud. (Instructive track title: "A Collection of Miserable Thoughts Laced with Wit.") Whether sampling Beat icon William S. Burroughs or collaborating with kraut-rock legends Faust

***Splendor & Misery* is a party-wrecking record. This is high art that will someday be studied in universities.**

and British trip hop brutes Techno Animal, Dälek prove they're one of the most uncompromising units ever to be filed under "hiphop."

The rare rap crew signed to boundary-pushing UK electronic label Warp, Antipop Consortium boasted three hyper-smart MCs—Beans, High Priest, and M. Sayyid—who also made radical beats, with help from Earl Blaize. This trio of lyricists offered existentialist, surrealistic, and sporadically comedic flows, tying your brain in science-fictional knots while the music found new methods to freak the funk out of its blues. (Instructive track title: "Disorientation.") You can't go wrong anywhere in Antipop's discography, but don't overlook their masterly summit meeting with Anglo-Russian DJ Vadim under the name the Isolationist. Furthermore: Horny genius Beans's solo career is also dynamite.

Divine Styler's *Spiral Walls Containing Autumnns of Light* remains one of golden age hiphop's ultimate WTF? releases. Released in 1992 on Warner Bros. subsidiary Giant, the album unsurprisingly sold poorly, but it attained cult status among non-purist hiphop fans and other weird mofos. The record's mélange of heavy-lidded R&B, psychedelic funk, mellow folk-rock, sci-fi-flick soundtrack passages, and meta-spiritual spoken-word madness makes it a sui generis genre bender that sounds like what Prince might have conjured after massive DMT ingestion. (Instructive lyric: "Hell's afraid I will take over.") The world needs a vinyl reissue of *Spiral Walls* stat.

No overview of rap outsiders would be complete without an entry from the anticon./Mush collective. And cLOUDDEAD represent the zenith of those renegade labels' output—particularly their self-titled 2000 compilation LP. Taking cues from their name, cLOUDDEAD—Dose One, Odd Nosdam, and Yoni "Why?" Wolf—suffuse their cryptic lyrics in murkiness and mystique, while the music predates cloud rap's penchant for ambient drift and dream-logic atmospheres by more than a decade. Their sample of the profoundly melancholic Mellotron part from the Moody Blues' "Nights in White Satin" in "I Promise Never to Get Paint on My Glasses Again" epitomizes the group's übernerd subversiveness. Amid a verbose stream of consciousness, the words "In accordance with my weird ordinance/My style is glass cutter, delicate/intense" stand as an apt self-critique.

Don some headphones and get lost in cLOUDDEAD's labyrinthine torrent of grad-school-poetic language.

Honorable mentions: Dr. Octagon, Prince Paul, New Kingdom, Company Flow, Edan, Ursula Rucker, Basehead, Deep Puddle Dynamics, Death Grips, Cannibal Ox, Spectre, and Busdriver. ■

Bands I Pretended to Like for Boys

Part Eight: Rush

BY KATHLEEN TARRANT

He worked at a pizza place and played bass. Sometimes he would drive over to my house at midnight to bring me peanut butter and jelly sandwiches and talk until three in the morning, when I would tiptoe back inside to find my insomniac mother sitting on the stairs with her chin resting on her knees, her flannel pajamas rumpled.

"So how is he?"

"Good."

And then I would tiptoe back upstairs, both relieved and kind of offended that my own mom knew I wasn't going past first base.



He was a good bass player, and like all good high-school jazz band bass players who play World of Warcraft on the side,

he loved Rush, and Geddy Lee in particular, with all of his beating heart. "Do you know how many bass players are also iconic frontmen, Kathleen?"

I was like, "Paul McCartney? Lemmy? Gene Simmons? Sting? Roger Waters?"

His prog loving brain grudgingly gave me Roger Waters before he turned up "Tom Sawyer" and drummed along on his steering wheel, struggling to keep up with the one-handed sixteenths, his teeth gritted, his eyes fiery.

When he asked if I thought it was cool, I fiddled with the hole in my hoodie sleeves where I stuck my thumbs out like the skater kid I longed to be and said, "Yeah, it's great," because I could tell the music was played well.

This is the same line of thinking that Dream Theater fooled me with.

What I Think Now: I think a big part of me wanted to "get" Rush because they are constantly marketed as a boys' band. Prog rock in all its forms from King Crimson to Rush is marketed as boys' bands.

Prog rock as a whole seems to just yell, "HOOKS ARE STUPID, AND SO ARE YOU."

But I didn't like Rush, and it's not because I didn't get Rush.

It's because Rush, despite throwing some of the world's best musicians on a stage, are boring. They're in constant competition with each other, fighting for attention, pushing the boundaries of how a snare is tuned just to fuck with each other. And frankly, that's not my shit.

If you have to isolate Neil Peart's drum track to "fully appreciate" it, then you're listening to a drummer and not a band. I've heard Rush devotees argue for hours over who carried the band, because it's clear that the band did not carry each other.

Was It Worth It: Neil Peart's isolated drum tracks are insane, by the way.

I do really like a lot of prog, though I tend toward the Jethro Tull end of the spectrum because I played flute for 10 years and I kind of thought Ian Anderson was on to something.

It wasn't not worth it. ■

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Noir Fast

Heist-Heavy Noir City 2017 Favors Risk Over Genre Purity

BY SEAN AXMAKER

Throughout the years of Noir City's Seattle residency, the programming has taken brief detours from the mean streets of hardcore noir to explore side alleys, from early influences on noir to noir influences on other genres. The 2017 festival, the biggest to date (20 films in seven days), takes more leeway than usual for "The Big Knockover," a week of capers, heists, and holdups. A lot of the films don't qualify as pure noir. The heist genre occupies its own corner of the crime movie universe, sometimes embracing the dark heart of film noir's world of corruption and desperation and doom, just as often skipping into lighthearted crime comedy or slipping into cool, calculated caper spectacle. You could say that the heist film is the original antihero team endeavor, the supervillain squad combining their unique skills to a common cause—in this case, the impossible robbery. This is one of those times when we root for the bad guys.

Most of the time, anyway.

John Huston essentially launched the heist drama as a genre of its own with *The Asphalt Jungle* (1950). Constructed around the meticulous planning and execution of a caper, it transformed the crime drama into a mission movie featuring shady soldiers of the urban

Noir City: The Big Knockover
Feb 16-22, SIFF Cinema Egyptian

underworld: mercenaries seeking redemption through one last gamble of action, trust, talent, and sacrifice. It's a model of elegant construction, street-level tragedy, and poetic justice, with Huston's wry fatalism providing the noir sensibility.

Rififi (1955) built upon the blueprint, adding the cool sensibility of continental crooks and the dingy beauty of the Paris underworld. Director Jules Dassin (an American exile from the blacklist) delivers a justly famous 33-minute heist scene thrillingly executed without a word spoken.

In *The League of Gentlemen* (1960), a British take on the genre, a crew of former soldiers is recruited by a bitter career officer (Jack Hawkins) to put their military precision and larcenous instincts to use in a bank robbery. This is as much urban platoon drama as caper, and while these fellows are no gentlemen, they adopt a code of honor and loyalty that earns our grudging respect, even if their motives don't.

There's an elegance to this brand of heist film, which invites us to appreciate the criminal engineering as a kind of outsider art in its own right ("A left-handed form of human endeavor," in the words of *The Asphalt Jungle*). These mechanics demand clean direction and neat, meticulous storytelling, and the inevitable

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CRISS CROSS *Duplicity and doom.*

collapse comes in the getaway. I find the “heist gone wrong”—where teams are torn apart by emotions spinning out of control—more true to the spirit of noir. Greed, vengeance, and sweaty desperation unravel even the most meticulously worked-out plan.

Criss Cross (1949), with Burt Lancaster as an armored-car driver in league with petty crooks, downplays the execution of the robbery in favor of the duplicity and doom surrounding the crime. This is a tawdry world of small-timers with delusions of competence, and director Robert Siodmak delivers a visual world to match, right down to one of the most beautifully bleak finales you’ve ever seen.

Kansas City Confidential (1952) is a terse, tough little picture with a bang-up opening, a deadly payoff, a hard-luck guy framed as the patsy, and the most iconic trio of B-movie icons providing the psychotic muscle: Neville Brand, Jack Elam, and Lee Van Cleef. Quentin Tarantino cribbed a few ideas for *Reservoir Dogs*.

Stanley Kubrick’s trademark precision sets off the racetrack caper **The Killing** (1956), but the jagged edge to the storytelling matches the emotional volatility of the players and Kubrick’s mordant humor. It’s ingeniously paired up in the festival with **Cruel Gun Story** (1964), a Japanese variation on the American B-movie heist blueprint (much of which is borrowed from *The Killing*). It’s a snazzy, jazzy film with the charismatic Jo Shishido as an ex-con saddled with an unreliable team and double-crossing bosses. It delivers gleeful nihilism with explosive energy.

The crew heist form continued to evolve through the 1970s. In **Charlie Varrick** (1973), Walter Matthau is the last of the independents, a cowboy bank robber who matches the big-city mob in a battle of wits.

The Taking of Pelham One Two Three (1974) pits transit cop Walter Matthau against mercenary Robert Shaw, who hijacks a New York City subway car for ransom. This is a film crammed with character, from the bit-part actors to the chaotic streets of New York City, which becomes a character in its own right.

The fun of Matthau’s underdog charm gives way to the fatalism of **Blue Collar** (1978), where noir sensibility meets gritty 1970s filmmaking. Director and cowriter Paul Schrader hangs a portrait of working-class life, economic anxiety, and corporate corruption on the framework of a heist movie in which three Detroit autoworker buddies (including Richard Pryor, showing some of the anger behind his comedy) are betrayed by their own union.

There are no coolheaded masterminds or carefully engineered capers in **Straight Time** (1978), a street-level look at life after prison for a career criminal (Dustin Hoffman) with hair-trigger rage issues in a system that seems engineered to guarantee recidivism. There’s no underdog romance in these latter-day versions of noir—these guys simply jump into robberies with half-formed plans and ride the adrenaline charge until they get caught.

And someone always gets caught. ■

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ASSIETTE DE FRUITS DE MER A dish consisting of Alaska spot prawns, San Juan Island pink scallops, Hood Canal little neck clams, and Kennedy Creek oysters—a favorite of chef JJ Proville, shown above.



SUZI PRATT

Seafood for the Francophile

L'Oursin Joins the Central District's Ever Changing Landscape

BY NAOMI TOMKY

Today, the corner of 13th Avenue and East Jefferson Street smells overwhelmingly of beef, which is a bit disorienting for diners arriving to L'Oursin, a French-inspired seafood restaurant. The smell on that corner—an intersection of the ever-expanding borders of the Central District and Capitol Hill—is new, coming from Eric Banh's Vietnamese-style steak house, Seven Beef. Five years ago, in this same spot, it was the smell of nitter kibbeh (spiced butter) and injera (flatbread) that wafted out of the Ethiopian restaurants and the fragrant spices of a Haitian joint called Waid's.

L'Oursin

1315 E Jefferson St, 485-7173

thing of a trope as the farm-to-table trend tumbled into existence, but with a tiny menu (about a dozen dishes of varying sizes), Proville can afford to be picky. Particularly when it comes to the eponymous urchin: After I enjoyed it on the half shell, served simply with a side of crusty toast and savory seaweed butter on Friday, Proville tells me the following Thursday

they won't have it that week. "I ordered 10 on Monday, but my provider called today and the divers came up empty-handed." Rather than serve lesser urchin shipped from farther away than the San Juan Islands, he rejigged the menu, leaving only the sea urchin sauce over poached steelhead as a trace of the namesake ingredient.

Like the location, and partially because of it, L'Oursin's food comes from a crossroads. Proville's French heritage—he was born in Los Angeles to French parents, and then lived in France from age 10 until he left for McGill University in Montreal—inform the food, but few of the individual dishes are recognizable classics. He cites the influence of shopping at places like Viet-Wah, Uwajima-ya, and Wong Tung Seafood on 12th Avenue South, letting the flavors mix with those of France, "the land of meat and cheese," where he spent his formative years, just over the border from Geneva. Proville credits his time in Montreal for teaching him the North American farmers-market ethos: "There were acres of tomatoes as far as the eye could see. I was impressionable and started wanting to cook." In 2012, shortly after a trip sailing through British Columbia's Desolation Sound ("There were oysters everywhere!"), Proville's Brooklyn apartment was flooded by Hurricane Sandy, and he took it as a sign to follow a dream he'd conceived on the trip.

Using "whatever's fresh" became some-

Arriving in Seattle, Proville worked at Il Corvo with Mike Easton, and the similarity to Easton's adherence to simplicity is clear in dishes like the radicchio salad buried in Parmesan, the grilled leeks, and, of course, the entirely unfettered sea urchin. It's a style that requires a certain confidence—both in the ingredients and the skills of the chef—that what is being served can stand alone.

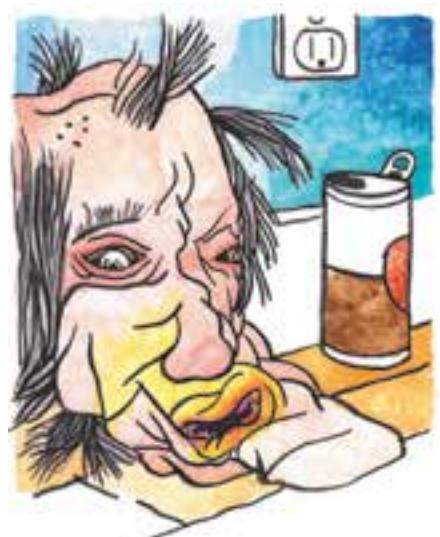
"We have a mutual interest in natural wines," says Proville of himself and Overman, describing them as "so in love with the raw expression of grape." With the help of wine director Kathryn Olson, they've passed up the Washington wine trend and found their own niche. The by-the-glass list is quirky, short (about a dozen), and affordable (none more than \$15), but most importantly, it focuses on wines that pair perfectly with the simple flavors of the food. The cocktails, by Overman, are equally nontraditional, using aperitifs like pastis, Pineau des Charentes, and gentiane to craft low-alcohol, food-friendly drinks like the Pourquois-pas, a manhattan-like digestif made with concentrated Rancio wine.

The laser focus of the food and drink combined with the eclectic sources of inspiration bring a winning formula to the corner where Zobel restaurant is one of the few remnants of the Little Ethiopia it once was. If you miss Waid's dance-club vibe with a restaurant afterthought, Taste of the Caribbean does it with Jamaican flair. Peloton, a bike shop and cafe, serves avocado toast and trendiness as if it were at the corner of 11th Avenue and Pike Street. And, from Nate's Wings and Waffles, the faint whiff of fried chicken fights for a piece of the aromatic action. Somewhere in this mix of flavors from around the world, amid old buildings and new construction, L'Oursin has found a home. ■

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PERSON OF INTEREST



Brad Puet

TEXT BY ANA SOFIA KNAUF
PHOTO BY STANTON STEPHENS

Navy brat turned Pacific Northwesterner Brad Puet cares deeply about his adopted Seattle community. Although he has worked with the likes of the Seattle Seahawks and Justin Timberlake, his most meaningful work has been as a mentor artist with Creative Justice, a division of 4Culture focusing on arts-based alternatives to youth incarceration. Currently, Puet's mentees are learning about the history of hiphop and documenting their lives through photography.

Outside of Creative Justice, Puet has cofounded a number of community organizations, including Filipino academic brotherhood KUYAs, Chinatown-International District's isangmahal arts collective, and spoken-word group Youth Speaks Seattle. He also cofounded Grryo, an international social photography collective. Through all of his projects, Puet's ultimate goal is "advocating for communities that may not have the opportunity to speak for themselves."

King County has plans to replace our existing youth detention center with the Children and Family Justice Center. Does the county actually need a new jail?

No, it does not need a new jail. The community is saying it loud and clear. There are other ways to spend that money to benefit the community. Building a new cage for kids is not the solution and is really a waste of money.

How can city officials better support kids from marginalized communities?

The city should understand that a plan for working with any marginalized community does not fit in a box, so its funding should be flexible and reflective of that. We work, live, and have deep relationships with these communities. The people and infrastructure are there—the city should dedicate its resources to them.

Some people say, "We will always need a jail because there will always be kids who commit violent crimes."

Even the most conservative folks I know still have hope in the youth of today. As a matter of fact, many of them are also involved in trying to support youth in the best way that they can; whether it is volunteering their time, donating money to organizations that directly impact youth, whatever—they put their money where their mouth is.

As for folks who believe that jails and youth jails especially are the best fix—I tell them that they really need to open up their worldview. Don't be that person who speaks out of their own privilege.

Outside of Creative Justice, you are a street photographer. How has this work shaped your view of the world?

My storytelling process in writing is [similar to] how I take my photos. For these situations, my only interaction with the subject(s) is through the lens. The other half of the time, I am compelled to ask them their stories. Almost 99 percent of the time, people are willing to participate. Because of this, I am totally honored to hear their stories and share them—if they let me—with my audience. I get to meet more people through the streets, and not just in Seattle. I get to travel to other cities, walk the unfamiliar streets, and photograph snippets of people's lives. In writing, it's my world; on the street, I just document.

Are you a karaoke fan? What's your favorite venue and what's your go-to song?

Rock Box. I'm that dude who wants to sing Jodeci, Shaggy, Stevie Wonder, and Bob Marley, but my go-to has gotta be Bon Jovi's "Livin' on a Prayer."

Speaking of music, what's been on your playlist lately?

My three playlists on HEAVY rotation currently are Chance the Rapper's *Coloring Book* (always sends me to church), New Edition (I'll fight anyone if they disrespect my NE boys), and my island reggae with Common Kings' new *Lost in Paradise* album.

If you could fix one thing about Seattle with a magic wand, what would it be?

I'd bring the Seattle SuperSonics back to our city. ■

FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of February 15

ARIES (March 21–April 19): By my estimates, 72 percent of you Aries are in unusually good moods. The world seems friendlier, more cooperative. Fifty-six percent of you feel more in love with life than you have in a long time. You may even be imagining that the birds and trees and stars are flirting with you. I'm also guessing that 14 percent of you are weaving in and out of being absurdly, deliriously happy, sometimes without any apparent explanation. As a result of your generosity of spirit, you may be the recipient of seemingly impossible rewards like free money or toasted ice cream or unconditional tenderness. And I bet that at least 10 percent of you are experiencing all of the above.

TAURUS (April 20–May 20): I am launching a campaign to undo obsolete stereotypes about you Bulls. There are still backward astrologers out there who perpetrate the lie that many of you are stingy, stolid, stubborn slowpokes. As an antidote, I plan to heighten everyone's awareness of your sensual, soulful sweetness, and your tastefully pragmatic sensitivity, and your diligent, dynamic productivity. That should be easy in the coming weeks, since you'll be at the height of your ability to express those superpowers. Luckily, people will also have an enhanced capacity to appreciate you for who you really are. It will be a favorable time to clarify and strengthen your reputation.

GEMINI (May 21–June 20): Will Giovanni surreptitiously replace Alessandra's birth control pills with placebos? Will Camille take a hidden crowbar to her rendezvous with the blackmailer? Will Josie steal Jose's diary and sell it on eBay? Given the current astrological omens, you may have an unconscious attraction to soap-opera-type events like those. The glamour of melodrama is tempting you. But I'm hoping and predicting that you will express the cosmic currents in less toxic ways. Maybe you'll hear a searing but healing confession after midnight in the pouring rain, for instance. Perhaps you'll break an outward taboo with ingenious grace, or forge a fertile link with a reformed rascal, or recover a lost memory in a dusty basement.

CANCER (June 21–July 22): All naturally occurring matter on earth is composed of 92 basic elements arranged in various combinations. Since some of these appear in trace amounts, they took a long time for humans to discover. In the 18th and 19th centuries, chemists were exuberant when they tracked down seven of the 92 in a single location: an underground mine near the Swedish town of Ytterby. That small place was a mother lode. I'm predicting a metaphorically similar experience for you, Cancerian: new access to a concentrated source that will yield much illumination.

LEO (July 23–Aug 22): The next four weeks will be an excellent time to upgrade your understanding of the important characters in your life. In fact, I suspect you will generate good fortune and meaningful synchronicities whenever you seek greater insight into anyone who affects you. Get to know people better, Leo! If there are intriguing acquaintances who pique your curiosity, find out more about them. Study the oddballs you're allergic to with the intention to discern their hidden workings. In general, practice being objective as you improve your skill at reading human nature.

VIRGO (Aug 23–Sept 22): In 1787, English captain Arthur Phillip led an eight-month naval expedition to the southeastern part of the continent now known as Australia. Upon arrival, he claimed the land for England, despite the fact that 250,000 Aboriginal people were living there, just as their ancestors had for 2,000 generations. Two hundred years later, an Aboriginal activist named Burnum Burnum planted the Aboriginal flag on the White Cliffs of Dover, claiming England for his people. I encourage you to make a comparably artful or symbolic act like Burnum's sometime soon, Virgo—a ritual or gesture to assert your sovereignty or evoke a well-deserved reversal or express your unconquerable spirit.

LIBRA (Sept 23–Oct 22): The ancient Roman rhetorician Quintilian authored a 12-volume textbook on the art of oratory. As ample as it was, it could have been longer. "Erasure is as important as writing," he said. According to my reading of the astrological omens, that counsel should be a rewarding and even exciting theme for you in the coming weeks. For the long-term health of your labor of love or your masterpiece, you should focus for a while on what to edit out of it. How could you improve it by making it shorter and more concise?

SCORPIO (Oct 23–Nov 21): Do you know about the long-running kids' show *Sesame Street*? Are you familiar with Big Bird, the talking eight-feet-tall yellow canary who's one of the main characters? I hope so, because your horoscope is built around them. In the *Sesame Street* episode called "Don't Eat the Pictures," Big Bird solves a riddle that frees a 4,000-year-old Egyptian prince from an ancient curse. I think this vignette can serve as a model for your own liberation. How? You can finally outwit and outmaneuver a very old problem with the help of some playful, even childlike energy. Don't assume that you've got to be relentlessly serious and dour in order to shed the ancient burden. In fact, just the opposite is true. Trust blithe and rowdy spirits.

SAGITTARIUS (Nov 22–Dec 21): Your lessons in communication are reaching a climax. Here are five tips to help you do well on your "final exam." (1) Focus more on listening for what you need to know rather than on expressing what you already know. (2) Keep white lies and convenient deceptions to a bare minimum. (3) Tell the truth as strong and free as you dare, but always—if possible—with shrewd kindness. (4) You are more likely to help your cause if you spread bright, shiny gossip instead of the grubby kind. (5) Experiment with being unpredictable—try to infuse your transmissions with unexpected information and turns of phrase.

CAPRICORN (Dec 22–Jan 19): The meaning of the Latin phrase *crambe repetita* is "cabbage reheated, twice-cooked." I urge you to avoid partaking of such a dish in the coming weeks, both literally and figuratively. If you're truly hungry for cooked cabbage, eat it fresh. Likewise, if you have a ravenous appetite for stories, revelations, entertainment, and information—which I suspect you will—don't accept the warmed-over, recycled variety. Insist on the brisk, crisp stuff that excites your curiosity and appeals to your sense of wonder.

AQUARIUS (Jan 20–Feb 18): Here's your mantra for the next three weeks: "I know what I want, and I know how to glide it into my life." Say this out loud 11 times right after you wake up each morning, and 11 more times before lunch, and 11 more times at bedtime. "I know what I want, and I know how to glide it into my life." Whenever you do this little chant, summon an upflow of smiling confidence—a serene certainty that no matter how long the magic might take, it will ultimately work. "I know what I want, and I know how to glide it into my life." Don't let any little voice in your head undermine your link to this simple truth. Lift your heart to the highest source of vitality you can imagine.

PISCES (Feb 19–March 20): "We cannot simply sit and stare at our wounds forever," writes Japanese novelist Haruki Murakami. "We must stand up and move on to the next action." That's your slightly scolding but ultimately inspirational advice, Pisces. According to my astrological analysis, you have done heroic work to identify and investigate your suffering. You have summoned a tremendous amount of intelligence in order to understand it and further the healing. But right now it's time to turn your focus to other matters. Like what? How about rebirth? ■



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Ignite Seattle

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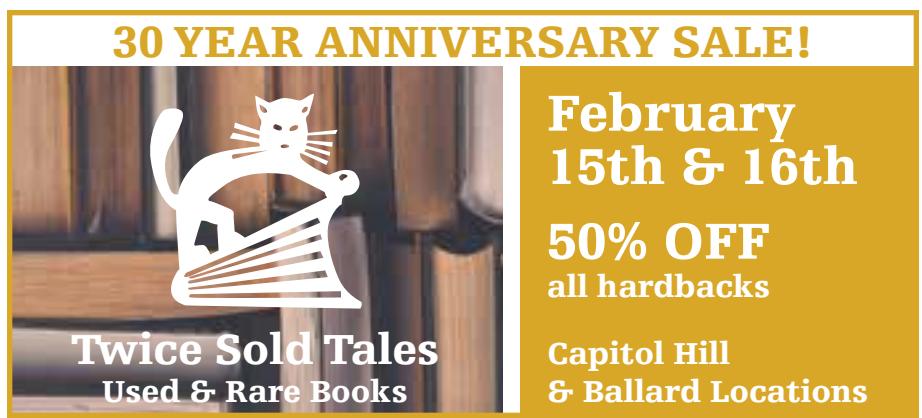


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